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THE ODES OF HORACE

Diſpos'd according to chronologic Order

BY

P. SANADON,

With an *engliſh* TRANSLATION, in POETIC-PROSE, expreſſive throughout of that JESUIT's Senſe of the AUTHOR, and an Abſtract of his moſt ſhining REMARKS.

To which are prefix'd,

SANADON's LIFE OF HORACE PLANN'D upon his Works, and a critical PREFACE, wherein, the Advantage of this Edition, above all that preceded it, is clearly demonſtrated.

BY *MATTHEW TOWERS*, LL. D.

VOL. I.

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ODES

OF

HORACE.

MVSEVM
BRITAN
NICVM

To the Reverend

PATRICK DELANY, D. D.

Reverend Sir,

AS You are among US the Protector of Men of Letters, were I even ſo unhappy as to be a Stranger to the many other excellent Qualitys which have always diſtinguiſh'd You, I cou'd not have heſitated a ſingle Moment to conſecrate to You the Fruits of my Labor.

BUT the Relation to You I once had the Honor of claming, as YOUR Pupil in the Univerſity; the Care You took in giving Me an early Taſt of the Beautys of the Prince of *Lyrics*; and the various Favors YOUR Generoſity alone has promted You to heap upon Me, authoriſe Me more particularly, nay make it my Duty, to pay

You this Tribute of a Dedication of this Work.

Give Me leave to assure You with the greatest Sincerity, that the Opportunity which now offers of testifying to the Public my grateful Sense of Your Goodness, gives Me more Pleasure than I ever felt before.

If I have the good Fortune to merit Your Suffrage, I shall boldly cast my Performance to the Censure of the World; and I think myself amply rewarded for my Pains if I have the Honor of continuing to be thought by You,

Reverend Sir,

Your most dutyful Pupil,
and most obedient
humble Servant,

Matthew Towers.

PREFACE.

THE Author, I preſent to the Public, is a ſenſible Poet, a polite Philoſopher, a judicious Critic.

THE Objections that can be made againſt this Edition are well refuted in the following Preface of the greateſt Critic that ever wrote upon HORACE. In anſwer to the main one that may be urg'd againſt the Manner I have prefer'd in tranſlating HORACE, I ſhall preſume to deliver it as my own Obſervation, that no Tranſlation of Him into Verſe has ever had the Advantages that a proſe-poetic Tranſlation is capable of, in conveying to the Reader his greateſt Excellencys.

TAKE any ODE of HORACE hitherto tranſlated into Verſe, ſtrip it of it's Rhyme, tranſpoſe the Words afterwards as you pleaſe, and if you then find the *Genius*, the *Spirit*, or the *Senſe* of the Poet preſerv'd, as well as they apparently may be in Poetic-proſe, then ſhall I own my Obſervation ill grounded. But ſuppoſe even half a dozen ODES ſhould ſtand

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the Teſt, and equal, if not excel, upon a fair Compariſon, is that a Reaſon why all the reſt ſhou'd be prefer'd? What is it We require? Is it not the Author's Senſe and Graces as well as they can be transfus'd into our Language? What then infatuates us to prefer a poor Tranſlation in Verſe to a nervous one in Poetic-proſe? 'Tis plane, Nothing but the *gothic* Jingle; take that away, and you'l perceive, as *Andrew Marvel* has it,

The Pack-horſe tire without his Bells.

THE Archbiſhop of *Cambray*'s *Telemachus* is written in Poetic-proſe, and yet, as Mr. *Pope* ſays, next to *Virgil* and *Milton*, He gives the trueſt Idea of the Spirit and Turn of *Homer*. I have ſcarce met with any one, who, in Rhyme, has ſhewn himſelf capable of doing Juſtice to his Author but Mr. *Pope*. Had He or the great Lord *Roſcommon* tranſlated HORACE's *lyric* Pieces, I believe no one wou'd have preſum'd to attemt 'em after *them*.

THE Numbers of HORACE, which are one of his principal Beautys, a Proſe-tranſlation cannot indeed preſerve.—No more really can a poetic One. The Numbers in any Tranſlation I have yet ſeen, except that of a ſingle ODE by Mr. *Milton*, are as diff'rent from HORACE's as the *Spondees* of *Chevy-chaſe* from the *Dactyls* of the *tippling Philoſopher*.

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THE Taſk is ſayd to be in itſelf invidious to expoſe the Faults of Writers: for ſuch does human Imbecility admit. To this Sentiment I willingly ſubſcribe. But, moſt generous muſt it be thought to diſplay the Merits of a Corrival. I had no ſooner ſent my Tranſlation to the Preſs than I heard there was an Edition publiſh'd in *London* of HORACE tranſlated into *engliſh* Proſe. Tho' the Gentlemen of this Nation are ſo Country-mad as to be apt to prefer their own Productions to ev'ry Thing exotic, I ſhall be candid enough to ſhew 'em that Nothing ever equal'd that Tranſlation, nor ever will. I mean *D——d W——n*'s Tranſlation of HORACE with his beautyful Deſcriptions fully ſet forth in a Key. He is A. M. of ST. LEONARD'S College, ST. ANDREW'S, and his Work was reviſed by an ingenious School-maſter in *London*, eminent for his Skill in claſſical and critical Learning. I make no Dout but I ſhall have ſhortly a long Letter of Thanks from Him for obliging the Gentlemen of *Ireland*, who otherwiſe unfortunately might never have heard of Him, with the following Specimen of his Work:

" O MÆCENAS, deſcended from the " Kings of *Etruria* or *Tuſcany*, your Anceſ- " tors, *O you who are* both my Patron, *hav- " ing made my Peace with Auguſtus*, and a " great Honor to me *by your Quality* and

" *Familiarity with* me, *the Son only of a* " *Slave: who was made free;*" &c. Let me likewiſe give a Specimen of another printed for *J——h D—d—n* in *London* from that Part which I now accidentally caſt up. " To you I owe the Honour of being point- " ed out by the *Romans* as their Lyric Poet. " It is owing to you that I breath, and tha " I *ſing ſo as to* pleaſe, if I can flatter my- " ſelf that I do really pleaſe." But I need not tranſcribe more to whet the Curioſity of the Reader to purchaſe theſe ſpirited Tranſlations.

In Defenſe of my new Orthography, I ſhall ſay no more, but that I have therein chiefly follow'd Lord *Shafteſbury*, Mr. *Wollaſton*, Dr. *Middleton*, and others.

This Work I chiefly intend for Gentlemen who have already ſome Taſt for Horace, and who at the ſame Time having no Knowledg of the *french* Tongue are deſirous of knowing what new Beautys *P. Sanadon*, ſo much cry'd up in the Republic of Letters, has diſcover'd in Him.

But let the Work speak for itſelf.

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P. SANADON's PREFACE.

I SHALL be diſpens'd from making a Panegyric in this Place on the Poet, whoſe Verſes have been the Subject of my Study and the Imployment of my Pen. The Suffrage of all Ages will juſtify my Choice, and his Works will for ever be the moſt illuſtrious Monument of his Glory. I flatter myſelf with having a juſt Senſe of his full Value. Let the World pardon me this Boaſt; Vanity has no Part in it, and this Sentiment muſt turn to my Confuſion, ſince it muſt ſhew the Raſhneſs of my Enterpriſe. Many other Indulgences have I to beg from the Public for all the Innovations they will remark in this Edition. Never perhaps had Work more Need of their Attention and their Equity than the One I preſume to offer them. To indeavor to merit both, I prepare to give them an Account of my Labors, by laying before them the Motives of the Conduct I have obſerv'd therein. Scarce have I made an Alteration, without alledging my Proofs as apt Occaſion preſented: but not to clog my Commentary with Repetitions, I have reſerv'd it to this Place to explane myſelf upon certain general Principles, which have led me to make a great Number of Changes, which require ſolid Reaſons, and where my own Authority paſſes for Nothing. A Juſtification this I owe to HORACE, to the Republic of Letters, and to myſelf. To proceed with ſome Order, I ſhall firſt ſpeak of the Advantage of this new Edition above all that preceded it. I ſhall next

anſwer the Difficultys that may be urg'd againſt me; and afterwards add ſome Obſervations, with which I ſhould be glad to have the Reader pre-acquainted.

I. Advantages of this Edition.

I DO not ſeek here to prepoſſeſs the Judgment of the Public in Favor of the Work I preſent. I chuſe rather to learn from them what I ought to think of it, than to dictate myſelf what I wou'd have them think. All that can be deſir'd for the Underſtanding and Uſe of an Author conſiſts in tranſlating the Text, in illuſtrating it by Notes, and in collecting the Terms and Conſtructions in an exact and methodic Table. Nothing of all this has been hitherto wanting; but all this has not yet been found united in one Body of Work, as it will be in this. Without pretending to injure the Tranſlations and Comments that are in ev'ry Body's Hands, I was reſolv'd to ſatisfy myſelf upon a Notion I had form'd for arriving at a thorough Knowledg of the Beautys of a Poet for whom I have always had a particular Eſteem. The Public will judg whether my Notion be right, and whether in the Perſute I have fall'n ſhort of it.

The Tranſlation of Poets has particular Difficultys. Some Perſons of Merit are perſuaded that Verſe ſhou'd not be tranſlated but into Verſe; that it cannot be turn'd into Proſe tho' never ſo excellent, without loſing much of it's Spirit and Beauty; that a Poet, to whom we are ſatisfy'd in a Tranſlation to leave all his Thoughts only, bereft of the Harmony and Fire of Verſe, is no longer a Poet, but the Carcaſs of one; and that all thoſe Tranſlations of Verſe into Proſe, which are ſtil'd faithful, are on the contrary moſt unfaithful, ſince the Author we look for in them is ſo disfigur'd we hardly know him. Theſe Reaſons, ſenſible as they appear, are more ſeducing than ſolid. The eſſential Fidelity of a Tranſlator conſiſts in ſeizing the Character and Genius of his Author, in repreſenting his Thoughts intire, without omitting any neceſſary or important Word; in ſhort, in preſerving all his Strokes,

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all his Colors, and all his Value, by compenſating with equivalent Beautys thoſe that cannot be equally retain'd in both Languages. With theſe Qualitys a Tranſlation of a Poet into Proſe will have all the Perfection it poſſibly can have on the Side of Fidelity.

Harmony of Verſe, I grant, is muſically ſweet; but beſides that this Sweetneſs is only an acceſſary Part in a Tranſlation, I am perſuaded it is not impoſſible to infuſe it into Proſe, by giving Proſe all it can borrow from the Language of the Muſes. It is a judicious Remark made after *Ariſtotle*, *Dionyſius* of *Halicarnaſſus*, and *Strabo*, that the *Epopee* is independent of Verſification, and that as Verſes may be made without Poetry, one may alſo be a Poet without making Verſes. What conſtitutes Poetry, ſays the Author of a Diſcourſe upon the *epic* Poem, is not the fix'd Number and the regular Cadence of Syllables; 'tis the Vivacity of the Fiction, the Magnificence of the Figures, the Boldneſs of the Inverſions, the Beauty and Variety of the Images; it is the Enthuſiaſm, the Fire, the Impetuoſity, the Force; the I know not what Turn of Thoughts and Expreſſions which Nature only can beſtow. Now all this may be found in a Tranſlation into Proſe, whereas a Tranſlation into Verſe cannot fail of ſacrificing frequently the Eſſential to the Acceſſary, and of changing the Thoughts and Expreſſions of the Author, to preſerve the Graces of the Verſification. Out of Choice and out of Taſt therefore have I imploy'd Poetic-proſe for the Tranſlation of the ODES of HORACE, becauſe I imagin'd *that* alone capable of preſerving to my Author all the Riches of Poetry which heighten particularly the Luſter of this Part of his Works; and I have reſerv'd ordinary Proſe for the SATIRES and EPISTLES, which are ally'd to Poetry only by that which is it's leaſt eſſential Part, I mean by the Meaſures of Verſification. This judicious and neceſſary Diſtinction has hitherto eſcap'd the Tranſlators of HORACE. For Want of this Attention, they have confounded two Characters abſolutely different; they have us'd the ſame Stile for the tranſlating the ODES, the EPISTLES and

the SATIRES; of it's Majeſty have they ſtript the moſt ſublime Poeſy, and by making it ſpeak a Language proper for Letters and Converſation have given it an unſutable Air of Familiarity. As to the reſt, this Poetic-proſe, which I thought my ſelf oblig'd to uſe, is not a Production of thoſe latter Times. The *Greeks* and *Latins* had it in Honor for many Ages. The Paſtorals of *Longus*, the true Hiſtory of *Lucian*, the Romance of *Heliodorus*, the Satire of *Petronius*, the Metamorphoſis and the *Florida* of *Apuleius* are written in this Stile, and it appears by what we have left of the Works of *Mæcenas* that it was not unknown at *Rome* even at that Time which we may call the Reign of good Taſt.

Of ſeveral Poets, who liv'd in *France* laſt Century, ſome of whom have oblig'd Us with moſt beautyful *latin Odes*, I don't know why not One undertook to imploy his Lights and his Talent to give Us a Reliſh for an Author they knew ſo well to imitate. Perſuaded I am, that to tranſlate and comment a Poet juſtly, eſpecially a *lyric*, one ſhou'd be a Poet and have been exercis'd long in the ſame Kind. Men of the Profeſſion diſcover a thouſand Beautys to ev'ry other imperceptible, and are thereby better qualify'd to make them known. They, who ingag'd me in this Undertaking, in all Appearance judg'd me capable of ſucceeding in that Reſpect, becauſe *latin* Poeſy, and particularly *lyric*, have ever been my Inclination and Amuſement. Whilſt I approve their Principle, which is true, it will be but too eaſily perceiv'd that they might have pitch'd upon a better Subject for promoting the Intereſts of HORACE.

The new Arrangement I give to the Pieces of my Author is not one of the leaſt Advantages I propos'd to my ſelf. The Diſorder they were in demanded this Remedy. To the Merit of fine Genius and great Poet HORACE added another ſtill more eſtimable: I mean great Modeſty. Content with a ſmall Number of ſincere and knowing Critics, he produc'd his Works but ſlowly, nor was it 'till after the repeated Solicitations

Solicitations of *Mæcenas* and his Friends that he reſolved at laſt to give three Books of *lyric* Pieces. *Auguſtus* a great while after preſs'd him to oblige the World with what he had compos'd ſince that Time, and thoſe new Pieces furniſh'd a fourth Book which he added to the three former. In ſhort this Prince afterwards requir'd a new Collection of ſuch ODES, SATIRES and EPISTLES as had not yet been made public. Out of all theſe Pieces the Poet pick'd the choiceſt, and made a Packet of them which he addreſs'd to *Auguſtus*. Theſe three Collections, which appear'd at different Times, did not contain all the Poems of HORACE that have been handed down to Us, nor were thoſe Poems diſpos'd in the ſame Order. After the Author's Death, among his Papers and in the Hands of his Friends were found ſeveral Pieces which had no Place among thoſe which were diſpers'd abroad in his Life-time. By Degrees theſe were added to the publiſh'd Copys; and according as new Ones were diſcover'd, every one mix'd 'em after his own Manner with the former. Two or three Ages after, the Grammarians having gather'd theſe different Copys, made ſuch a Diſtribution of the Pieces and the Books as they judg'd proper, without any other Attention but that of diſtinguiſhing the ODES from the SATIRES and EPISTLES. This Arrangement made at Hazard and without the Application of Criticiſm is perpetuated even to *Us*, by the Multiplication of Manuſcripts and printed Copys. Some of the Copyers and firſt Commentators have at the Head of each Piece ſet Titles and Arguments, after their Faſhion. HORACE even in this Condition has ever preſerv'd the Lineaments of a great Poet, which however, I may ſay, reſemble him but faintly, becauſe being diſplac'd they want that Relation and Symmetry which are neceſſary for an intire Likeneſs. By the Arrangement I have given, I have endeavor'd to reſtore ev'ry Thing to it's original Place. The Pieces mark'd by Facts I have diſpos'd according to the Order of Time when thoſe Facts happen'd, unleſs they were in the Nature of

Prefaces or Epilogues; for then, without Regard to the Time of their Compoſition, I thought it my Duty to place them according to the Author's Intention. As to the others which do not carry with them any Circumſtance of Time, as they have nothing intereſting for Hiſtory, it imports little in what Rank they are preſented. However I have endeavor'd to digeſt them in all the Order they to me appear'd ſuſceptible of, by reducing them to certain general Epochs drawn from their very Character. Thoſe whoſe Thoughts, Sentiments and Stile breath a juvenil Air I have thrown into the firſt Books; and into the laſt all thoſe where Morality is predominant, and which ſeem to be the natural Fruits of a more advanc'd and mature Age. Hence accrue two Advantages not hitherto to be found in the Reading of HORACE. We can trace him in his Progreſs, by ſeeing where he ſet out, how he continu'd and where he finiſh'd. We ſhall be inabled to compare his firſt Productions with his laſt, and the intermediate ones with both. But the moſt conſiderable Advantage is, that in reading this excellent Poet we ſhall read a Series of faithful Hiſtory of the firſt Emperor of *Rome*, written by an Author his Cotemporary, and adorn'd with all the Graces of the moſt charming Poetry. This alone ſhou'd ſuffice to juſtify the new Order I have given to the Works of my Author.

II. Answer to Difficultys.

I Surely expect Difficultys to be made upon the Alterations obſervable in this Edition. Of all the Pieces of HORACE I leave but three in their ancient Situation. I ev'ry where prefix new Titles and new Arguments. One Piece I ſometimes divide into Two, and of ſeveral I ſometimes make but One. I weed out ſeveral Verſes, which have conſtantly appear'd under the Poet's Name, in ſome others I change the receiv'd Diſtribution. The Name of *Epodes*, which the fifth Book of the Odes has hitherto born, I intirely ſink. In fine, both in *Latin* and *French* I am an Orthographer,

Orthographer, who in all Probability ſhall not hit the Taſt of ev'ry Body. There is a Boldneſs in all this, at leaſt there are Innovations, which require to be ſupported, and for which 'tis incumbent on me to give Reaſons to the Public. Before I enter into a Detail, I ſhall firſt obviate a general Objection that will doutleſs be made to me upon the Authority of Manuſcripts, from which it will be thought I have departed upon too ſlight Grounds.

Of what Weight Manuſcripts are I am not ignorant, and am perſuaded Commentators and Tranſlators ſhould not deviate from them but with extreme Reſerve. The Reſpect I myſelf have pay'd to them will be viſible in a great Number of my Remarks. The Reading moſt conformable to them I have almoſt ev'ry where prefer'd to that which other Critics have introduc'd, or my own Reflexions might have furniſh'd. I have not even always publiſh'd in the Text what to me appear'd better, but have been content with propoſing it in my Notes. But I have been ſtill on my Gard not to extend the Reſpect I have had for thoſe precious Monuments of ancient Authors to the Degree of a blind Deference. Valuable as they are, they are not exemt from Faults. We diſcover in them Omiſſions or Tranſpoſitions of Letters, Words, Verſes, and ev'n intire Phraſes. Alas! how cou'd it be otherwiſe? They are but Copys of Copys made upon other Copys, which have been themſelves drawn from others till you aſcend as high as the Originals. The Scribes who have tranſmitted them to us were not all equally knowing. Several were ſuſceptible of Inattention, of Infidelity, of Precipitation. Thoſe deplorable Ages, wherein Sciences were held in Contemt or lay bury'd in Oblivion, over-ran thoſe literary Monuments, and impreſs'd on them the Traces of their Ignorance and Barbarouſneſs. The Monks, who were the Depoſitarys of them, were at that Time more diſtinguiſh'd by their Sanctity than their Erudition. Some among them, who fancy'd themſelves more capable than others, finding imperfect Copys, preſum'd to ſupply the Defects. Hence that

Quantity of various Readings multiply'd by the Multiplication of Copys: from whence it has happen'd that the Reading which appears in the greateſt Number is frequently the leaſt true. *Aulus Gellius* teſtifys that long before the Birth of the Grammarians, whom we ſtile ancient, the Copys of *Virgil* were alter'd: and Dr. *Bentley* a learned *Engliſh-man*, who collated divers Manuſcripts of *Terence*, the leaſt corrupted of all the claſſic Authors, found therein twenty thouſand different Readings. What the Amount if he had examin'd all the Manuſcripts in Being of that Author? The ſame Critic aſſures that the various Readings of *Manilius* are twice as many as the Verſes of this Poet. I am not at all ſurpris'd at it. The ſame Thing happens ev'ry Day in Songs, in Pieces of Poetry, and in other Works of Literature not printed, but diſperſt in written Copys. 'Tis rare to meet two of them exactly ſimilar, and the moſt unfaithful are ordinarily the greateſt Number. An ingenious Friend of mine having loſt the Original of a theatric Piece found by Chance a Copy of it, wherein Numbers of Verſes had been ſo alter'd, that tho' the Meaſure was preſerv'd, he cou'd not trace either his own Thoughts or Expreſſions. He avow'd to me he cou'd not conceive how they had been able to furniſh half Verſes, to ſupply whole Ones, and even ſev'ral together, full of Thoughts and Sentiments not his, which notwithſtanding enter'd naturally into his Deſign. After this ought we to be ſurpris'd that ſev'ral Verſes, which are not *Ovid*'s, have crept into his *Metamorphoſes*, and that Numbers of others have invaded almoſt all the Editions of *Lucretius?* What I ſay of theſe two Poets may be likewiſe affirm'd of all ancient Writers. Had a ſingle one eſcap'd ſo univerſal and inevitable a Fate, I ſhou'd dare to ſay it was by Miracle. An Abuſe, I confeſs, may be made of this Principle, which ſeems to open a Gap to a Kind of *Pyrrhoniſm* in the Republic of Letters. But I am far from being willing to carry it to that Lenth. I pretend only to eſtabliſh the Rights of Criticiſm; I mean a ſound Criticiſm, which has Skill

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to diſtinguiſh True from Falſe, which douts only where there is Room to dout, which weighs Authoritys with the Weights of Reaſon, which does not blindly ſurrender it ſelf to it's own Prejudices, which is bold without being licentious, in ſhort, which, whilſt it indeavors to perfect the Works of Antiquity, does not disfigure them. Without ſuch Criticiſm I dare affirm that the Multiplicity of Manuſcripts may be the Cauſe of more Harm than Good. Some Occaſions there even are where a Reading authoriz'd by all the Manuſcripts is evidently faulty.

After what I have ſay'd, I believe I ſhall be pardon'd the Changes to be found in this Edition. Perhaps too the World will not diſapprove the Aſſurance I have had to ſtem the Torrent of Cuſtom, in Order to deliver my Author from the Confuſion he has been left in for ſeveral Ages, for Want of Courage to diſſipate it, or rather thro' a miſtaken Reſpect for the Inſtruments, who, maugre their Antiquity, are ſtill ſubject to Reviſion. This Reſpect however has not hinder'd Critics from perceiving many Alterations. Some have been willing to divide into two the Ode *Laudabunt alii*, others reject this Partition, and pretend only that there is ſomething left out; I maintain both the Partition and the Omiſſion. An old Manuſcript tags the Ode *Jam pauca aratro* to the Ode *Eheu fugaces:* but good Senſe dictates that theſe two Pieces poſſeſs nothing in common. Some ſplit in twain the Ode *Juſtum ac tenacem*, others do not. Among the former there are, who form an Ode apart of the four firſt Strophes, and there are who make it the latter Part of the Ode *Anguſtam amici*. *Odi profanum* has been ſet at the Head of the Ode *Regum timendorum*; Some indeed ſeparate the firſt Strophe a little from the others; and I detach it intirely from them to make it the Prologue of the Secular Poem. I make two Odes, one of which begins by *Dive quem proles*, and the other by *Spiritum Phœbus*; and among thoſe who make but One of them, ſome leave an emty Space after *rite vocanti*, and others leave none. They are not agreed upon the two Odes

Dianam teneræ, and *Dive quem proles:* are they *ſecular Pieces*, or are they not? The ſame Queſtion may be made upon the Ode *Poſcimur ſi quid*, and this Queſtion is important to decide the Place we ought to aſſign to theſe diff'rent Pieces. The Ode *Exegi monumentum* is ſtill left at the End of the third Book, for Want of comprehending that HORACE compos'd it with a Deſign of being plac'd at the End of his *lyric Poems*. The Piece *Vertumnum Janumque* was in the Poet's Intention the Preface to his moral Poems; and yet they have rang'd it in the Number of his Epistles. The two Satires *Hoc erat in votis*, and *Jam dudum auſculto* form but one and the ſame Piece in ſeveral Manuſcripts. What deceiv'd the Grammarians was, that there are in the latter ſome Things which relate to the former: but that only proves that the one was made before the other. The Satire *Nempe incompoſito* has been poſted at the End of a Book on account of the laſt Verſe *ſubſcribe libello* ill underſtood. In fine, The Art of Poetry has not always had a fix'd Place in the Manuſcripts, ſometimes it has appear'd at the Head of the Satires, ſometimes at the Tail of the Epistles. This Variation of Manuſcripts demonſtrates there are Errors in them, and gives Criticiſm a full Right to apply a Remedy. I have made uſe of this Right, and it will be viſible in my Remarks upon each Piece that I have made no Change without good Reaſons. As to the reſt, in digeſting the Poems of HORACE into a new Order, I have done no more than what has been done already with the *Harangues* of *Demoſthenes*, the *Epiſtles* of *Cicero*, and ſeveral other Works. Far from looking on this as an Outrage, the Public has been oblig'd to the Editors for imploying their Lights in clearing the Date of theſe diff'rent Pieces, and for having given them an Arrangement which adds a new Value to them.

The Reaſon I had for changing the Diſpoſition of the Pieces has oblig'd me to reform alſo the Titles and Arguments. Several were badly prefix'd, and 'tis certain they did not proceed from the Hand of HORACE,

HORACE, which may be affirm'd equally of almoſt all the ancient Poets. ODÆ, which has been given for a Title to the *lyric* Poems of our Author, did not appear ſo early as his Time in *Latin*. *Sermones* is no more ſutable to SATIRES than to ODES and EPISTLES. It ſignifys in general ev'ry Sort of Compoſition regarding Sciences and polite Arts, and HORACE has ſev'ral Times imploy'd it in this Senſe.

Another Change, which perhaps I ſhall not ſo eaſily be pardon'd, is the Partition of ſome ODES into Two, and the Reunion of ſeveral into One. In the Remarks on thoſe Pieces I have aſſign'd my Reaſons, which I flatter myſelf are of a Nature to ſatisfy ev'ry Mind to which Prejudice has left the Liberty of judging. The *ſecular* Poem doutleſs will not fail to fix the Attention of the Learned. This Name has hitherto been limited to the ODE *Phœbe ſylvarum*; and yet in *that* HORACE ſpeaks expreſsly of three Songs:

Orbis ut cantus referatque ludos
Ter die claro totieſque gratâ
Nocte frequentes.

Theſe three Songs I have found in our Poet; I have done more, I have diſcover'd in him a Prologue and an Epilogue, and of theſe five Parts I have form'd a Body of Work equally capable of ſtriking by it's Singularity, and pleaſing by it's Beauty. It does not become Me to mention the Satisfaction expreſs'd by all thoſe to whom I have ſhewn this Poem in the Form I here preſent it. All I can wiſh more advantageous is, that the Public may judg as favorably.

Some Perſons, who lik'd my Deſign well enough, wiſh'd, that without changing any Thing in the receiv'd Diſtribution of the Books and Pieces, I had been content with propoſing the new Diſtribution in a particular Table, and with fixing the true Epoch of ev'ry Piece in the Life of HORACE. This Thought occur'd to me at firſt; but ev'ry Thing well conſider'd, the preſent Diſorder of thoſe Pieces being inconteſti-

able, I judg'd that we muſt firſt or laſt proceed to a new Arrangement, and that it was as good for me to run the Riſk of it, as leave it to another to incur. I add that the Scheme propos'd to me had it's Difficultys with Reſpect both to the ODES which I divide into two, and to thoſe which I form by the Aſſemblage of ſeveral. How cou'd I marſhal under the ſame Title and the ſame Argument Pieces that for their Subject have nothing in common? What Trouble wou'd it give to hunt in three or four diff'rent Books for the five Parts which compoſe the *ſecular Poem?* What Multiplication of Remarks muſt it coſt to advertiſe the Public of this perplex'd Diſorder upon Occaſion of each of theſe Parts? Theſe Reaſons and ſev'ral others, which cannot be perceiv'd but in the Courſe of a Work, determin'd me not to do the Thing by Halves, and to perſue the Execution of my Project in it's full Extent. Nevertheleſs I have not fail'd to reſpect the ancient Syſtem, if a confus'd Heap of Pieces thrown together at Random without Series and without Connexion can be call'd a Syſtem, and I have found Means to preſerve it's Remembrance at the very Time I intirely demoliſh it. For that End I have drawn up an alphabetic Table of all the Pieces of HORACE, and upon two Columns have preſented the old and new Diſtribution. That might ſuffice to ſhew at a ſingle Glance of the Eye the Difference of both. But not ſatisfy'd with that, I have preſented the ſame Thing in particular Tables plac'd at the Head of each Book; I have ev'n puſh'd my Attention farther, for in the Margin oppoſit to the firſt Verſe of each Piece I have mark'd the Place it occupy'd in the preceding Editions. This is all I cou'd diſpenſe with myſelf to do in Favor of ancient Prejudice.

I ſhall ſay but little about the Changes I have made in the Verſes, becauſe I have explan'd myſelf on that Head in the Remarks. I only add here ſome general Reaſons which induc'd me to retrench ſome of them. In the SATIRES appear'd a Verſe or two repeated very improperly, of which I thought it my Duty to diſcharge

HORACE. When he repeats his Thoughts, he is careful to vary his Expreſſions. In two Places he tranſlates the Beginning of the *Odyſſey*. This was a Kind of Citation, which ſeem'd to challenge, at leaſt to permit the Repetition of the ſame Terms: and yet he chuſes rather to tranſlate the ſame Paſſage two different Ways than to copy himſelf. In the EPISTLE *Trojani belli* he ſays:

Utile propoſuit nobis exemplar Ulyſſem,
Qui domitor Trojæ multorum providus urbes
Et mores hominum inſpexit; latumque per æquor,
Dum ſibi, dum ſociis reditum parat, aſpera multa
Pertulit, adverſis rerum immerſabilis undis.

In the EPISTLE to *Piſo* and his two Sons he is ſatisfy'd with ſaying:

Dic mihi, Muſa, virum, captæ poſt tempora Trojæ
Qui mores hominum multorum vidit & urbes.

In the SATIRE *Quæ virtus & quanta, boni*, and in the EPISTLE *Humano capiti*, I have retrench'd theſe two Verſes:

Jejunus raro ſtomachus vulgaria temnit.
Omne ſupervacuum pleno de pectore manat.

But others ſuſpected them as ſpurious before me. Beſides what I have ſay'd of them in the proper Place, I perceive a farther Reaſon for their Excluſion common to both. In the manuſcript Copys of the Poets which Children were ſet to read, their Maſters frequently put in the Margin ſententious or proverbial Verſes, which had, or appear'd to have, ſome Analogy to the Author's Thought, and comprehended it in a few Words. Theſe the ſucceeding Scribes have more than once inſerted in the Text; and Dr. *Bentley* remarks that all the moral Diſtichs at the End of each Fable of *Avienus* are forged in the ſame Manner, and are not to be found in *Gale*'s Manuſcript. But

But the moſt conſiderable Retrenchment I have made regards two Parentheſes of four Verſes each, which appear'd in the Odes *Æli vetuſto* and *Qualem miniſtrum*. At firſt I reſolv'd to leave them in the Text and diſtinguiſh 'em only by different Characters; But Perſons of a Taſt and Criticiſm ſuperior to Prejudices, have found the Reaſons ſo ſtrong, which I urg'd to prove theſe Parentheſes not to be HORACE's, that they abſolutely perſuaded me to extirpate thoſe Wens which ſo much diſfigur'd him. Shou'd I be aſk'd how it was poſſible that four Verſes all together cou'd ſlip into the Copys, I ſhall make the ſame Queſtion upon the ſeveral ancient Poets I mention'd above, particularly *Lucretius*, in whom are found in many Places ſuch Numbers of poſtic Verſes, that near two hundred are computed to be diſpers'd thro' his ſix Books *Of the Nature of Things*. The ancient Piece intitled *Pervigilium Veneris* has likewiſe receiv'd ſimilar Wounds in more Places than one, as were eaſy to prove. Some Grammarians or bad Poets, who frequently exercis'd themſelves in inlarging the Thought of an Author, might ſet down this Addition in the Margin of their Manuſcript, a Tranſcriber might afterwards tranſport it into the Text, and others might preſently adopt it. The Depoſitarys of thoſe Manuſcripts were very eager to inſert in them Verſes not to be found in others. This Singularity was a Bait for the Curious, who ſpar'd no Money, to procure an only Monument. This Principle of Alteration is not unknown to Perſons converſant with Manuſcripts, and capable of examining in a critical Manner the Text of ancient Authors.

After what I have ſaid upon the new Partition of Verſe which I have made in the Ode *Lydia dic per omnes*, I believe I have no farther Occaſion to juſtify myſelf to Perſons a little acquainted with certain Particularitys of Proſody, who might blame me for this Innovation.

The Title of Epode has been uſually ſet at the Head of the laſt Book of HORACE's Odes. Never was

was this Title to my Taſt, and I think myſelf indiſpenſably oblig'd here to produce the Reaſons which preval'd with me to retrench it. In the firſt Place, I think this Word does in no wiſe belong to the Juriſdiction of *Latin* Poeſy. The *Greeks*, from whom *We* have receiv'd it, us'd it to ſignify the third and laſt Part of a Song divided into *Strophe*, *Antiſtrophe*, and *Epode*. Now the *Latins* have no *lyric* Pieces of ſimilar Compoſition; and conſequently have no Right to uſe this Term. Secondly, we don't find it appear'd in the Time of good *Latin*, and it is certain the Grammarians did not introduce it into Poetry 'till three Ages after the Reign of *Auguſtus*, which is not a Reaſon ſufficiently good for maintaining it here. Thirdly, if they pretend to give the Name of *Epode* to the ten firſt Pieces of this Book, becauſe they find in them a ſhort Verſe plac'd regularly after a longer, I don't ſee why they ſhou'd not equally attribute it to all other Pieces, where a long Verſe is conſtantly follow'd by a ſhorter, as happens in *Elegy*, and in ſeveral ſorts of Odes. No Reaſon can be aſſign'd for this Difference, which *Victorinus* certainly did not acknowledg, ſince he has extended this Name to other Compoſitions of Verſes. Beſides, by the ſame Right they might as well have intitled the third Book of the Odes the Book of *Alcaïcs*, inaſmuch as the firſt ſix Pieces of this Book were *Alcaïcs* in the old Diſtribution. Fourthly, they ſay that as in *Greek* Odes, what they call'd *Epode*, clos'd the Song, ſo they call *Epode* in *Latin* Poeſy a ſhort Verſe, which, following a long One, terminated the Period, and clos'd the Senſe which was in ſuſpenſe in the former Verſe. Now if this be true, 'tis neceſſary to retrench from the Number of *Epodes* moſt of the Pieces to which they give this Name, ſince they very often are deſtitute of this Condition, and ſince the Senſe does not always finiſh with each Diſtich. One of our late Commentators * treats all his Predeceſſors as *well*

* *John du Hamel.*

meaning

meaning People, boni homines; he takes a quite different Road to maintain the Name of *Epodes*, and pretends this Title was given to the fifth Book of the ODES of HORACE to denote it to be a Collection of his lewd Pieces, APO TÔN EPÔDÔN, *obſcænorum*. It was no great Trouble to produce a Diſcovery as little ſatisfactory as the Explication of other Interpreters. This Book contain'd no more of this ſort of Pieces than ſome of the preceding Books, at leaſt there were too few in it to give a Right of extending this infamous Title to the whole Book. The moſt reaſonable Thing that can be ſaid in my Opinion is, that HORACE having publiſh'd in his Lifetime but four Books of *lyric* Poems, as I remark'd already, there was afterwards and at various Times a ſufficient Number of them found for forming a fifth Book, which the Grammarians call'd the Book of the *Epodes* in the ſame Senſe that they us'd *Epilogus*, EPIMUTHION, that is to ſay, *the Book added to the* ODES. But beſides that I ſet but ſmall Value on the Authority of the Grammarians in that Point; the new Form I give to HORACE's Poems renders the Uſage of this Term, in any Senſe, intirely uſeleſs to me. Reſolv'd I am therefore abſolutely to proſcribe the Name of *Epodes*, and ſimply to call the laſt Book of HORACE's *lyric* Poems the fifth Book of the ODES, and herein I conform to the Title given it by an ancient Manuſcript which *Muretus* had in his Hands. *Vidi veterem librum*, ſays he, *in quo hic quintus odarum liber inſcribebatur*. This Critic adds that he ſees no Reaſon for attaching the Name of *Epodes* to this Book, and that all, which the Grammarians have ſaid about it, is frivolous and eaſy to refute. *Cur* EPODOS *liber hic vocetur non equidem ſatis intelligo. Quæ ad hanc inſcriptionem confirmandam adferuntur à Grammaticis levia ſanè ſunt, & hujuſmodi ut nullo negotio refelli queant*. Some modern Poets have compos'd *latin lyric* Pieces divided as in the *greek* Poeſy, and have given the Name of *Epode* to the third Part of thoſe Pieces; wherein I

cannot condemn them. I have only to object, that ſome of them have taken the Liberty of making Combinations of Meaſures which the ancient *latin* Poets have left Us no Examples of; a Thing by no means allow'd Us, as I have prov'd in another Place, where I have marſhal'd ſuch Pieces among the *ſaturnian* ODES of irregular Compoſition.

Orthography is a Point upon which the Public perhaps will be leſs diſpos'd to grant me Pardon, and upon which perhaps I have leſs Need to crave it. I write *Greek* without Accents and with the ſame Characters as *Latin* and *French*. The Miſchief is not great; I could even prove it the beſt Way never to write it otherwiſe. At leaſt I have not done it without Authority. Mr. *Dacier* has often us'd it before Me in his Remarks upon HORACE. The modern *Jews*, that are diſpers'd thro' the different Countrys of *Europe*, uſe *Hebrew* Characters in writing *Greek*, *Spaniſh* and *German*; and the Learned agree that the *Samaritans* having from the *Jews* their Neighbors receiv'd the *Pentateuch* and the Book of *Joſhua* in *Hebrew*, tranſcrib'd them in *Samaritan* Characters. *Pliny* tells Us the old *Athenians* imploy'd *Latin* Characters in writing their own Language, and proves it by this old Inſcription NAUSICRATES TISAMENOU ATHENAIOS, L. 7. c. 58. In fine, *Dionyſius* of *Halicarnaſſus* informs Us, in the fourth Book of his Hiſtory, that the Treaty concluded between *Tarquin* the *Proud* and the *Gabians* was written in *greek* Letters, though in the *latin* Tongue, upon the Baſe of a Pillar of the Temple of *Jupiter*.

As to what concerns *latin Orthography*, I ſhou'd be glad to know upon what Principles ſome Perſons, who are not even good Grammarians, preſume to decide. *Quintilian* acknowledges the *Romans* had no uniform Rules for it, and that their Manner of Writing was never well adjuſted. We find a Difference in the Medals, Marbles and Manuſcripts; and the Grammarians We call ancient do not always agree. I have endeavor'd to keep clear of the Barbarouſneſs

of

of the firſt and laſt Ages, and adhere to the Etymology; ſo that without running into Extremes I am commonly guided by the Cuſtom moſt generally imbrac'd in the Days of good *Latin*. In a Word, I have not taken up an Orthography at Random, as moſt People uſually do, I have not made a ſingle Step without being determin'd by good Reaſons, and ſcarce is there a Word that I can't account for my writing in one Manner rather than another. For Example, I always write *heres*, to ſignify an *Heir*, and not *hæres*. The Ancients wrote this Word without a *Diphthong*; many learned Critics and Grammarians have retain'd this Writing; and tho' it ſhould come from *herus*, as ſome pretend, that does not hinder the firſt Syllable from being long, becauſe the liquid R has a Right to make it ſo, which no one will diſpute, who has ever ſo little dipt into the true Principles of Proſody. But *Gerard Voſſius* has propos'd a more likely Etymology, which juſtifys the Lenth of the firſt Syllable.

The Publick is better qualify'd to judg of the *french* Orthography, upon which it remains that I explane myſelf. As living Languages are in a perpetual Flux, becauſe they are ſubjected to the Caprice of Cuſtom, it is impoſſible to have any fix'd Rules either for the Pronunciation of Words or the Manner of writing them. When therefore Cuſtom has chang'd upon the firſt Point, 'tis neceſſary then to change upon the ſecond. This Principle is inconteſtable, no one can depart from it without plunging into Abſurditys, and the more he enters into the Detail of this Proof, the more will theſe Abſurditys be multiply'd. To the Perſuaſion of this Truth we muſt attribute the almoſt univerſal Tendency in Writers of approaching, as near as poſſible, the Pronunciation; a Tendency ſo notorious, that, maugre the Efforts of ſome poor Spirits, Slaves to Prejudice, the Torrent of Authors deviates ev'ry Day more and more from the ancient Orthography. *P. Buffier*, in his excellent *french* Grammar publiſh'd in 1709, names many Authors of Reputation

putation who have follow'd the new, and he adds that of the great Number of Books, which appear'd for ten Years before, more than two Thirds of thoſe which he had read were printed after this Manner. This Number is much increas'd ſince and ſtill increaſes daily. I believ'd myſelf oblig'd to conform to a Cuſtom ſo reaſonable, ſo commodious and ſo reigning. I have however us'd Reſerve in ſev'ral Words, not thinking it neceſſary to puſh the Matter ſo far as ſome Authors have done before Me. I have not abſolutely debar'd myſelf the Uſe of the Y, tho' I think it intirely uſeleſs: but I have only employ'd it in the Word *yeux* and in *y* the Adverb of Place. I have preſerv'd the *e* in all the Words where 'tis pronounc'd as an *a* before an *n*, though ſome write the *a* inſtead of *e*. I have retain'd the *ph* where *f* might ſuffice. In ſhort I was willing to avoid a certain Exceſs in the *french* as well as in the *latin* Orthography: as to the reſt, I have taken from the new Authors all that to me appear'd reaſonable and ſufficiently eſtabliſh'd. They who ſtand up for the ancient Manner of Writing boaſt in vain of it's Advantage in preſerving the Etymology of Words. For this Advantage can be only conſiderable at the beſt for the learn'd Languages, ſuch as *Hebrew*, *Greek* and *Latin*, which are dead Languages; but is of no account in living Ones, wherein Cuſtom alone is no leſs the Rule for Writing than for Speaking. The *Italians*, the *Spaniards* and all other People who are fond of cultivating the Sciences, utterly diſregard it, and in our Language even they who moſt exclame againſt the new Orthography write many Words contrary to Etymology. Notwithſtanding all theſe Reaſons, in this Edition will be ſometimes found the very ſame Words written in a different Manner. The Negligence of Compoſitors and the difficulty of reducing 'em to an uniform Orthography have occaſion'd this Variety.

As I have in ſome Places appear'd not very ſtrongly prepoſſeſs'd in Favor of the ancient Grammarians, I im-

I imbrace this Opportunity of declaring my Thoughts of them in a few Words. Doutleſs to all Lovers of the *latin* Tongue theſe Authors are reſpectable. Their Works have I read with Pleaſure, at leaſt with Profit, and they will always be ſerviceable to thoſe who are capable of making a juſt Eſtimate of them; a juſt Eſtimate I ſay, for 'tis eaſy to err by attributing to them either more or leſs Authority than they deſerve. Thoſe We ſtile ancient Grammarians are by many Ages poſterior to the Reign of pure *Latinity*. This ſerves in ſome Degree to ſink that Authority of theirs which might be urg'd againſt Me. I add, that in their Works We muſt carefully diſtinguiſh two Things, the Rules and the Terms. The Rules are the ſoundeſt Part, they are the Axioms of *latin* Grammar, that is to ſay *Latinity* itſelf, reduc'd to certain Principles; beſides, the Goodneſs of theſe Rules depends upon Cuſtom, ſuch as it ſubſiſted, not in the Days when thoſe Grammarians wrote, but in the Age when ancient *Rome*'s moſt famous Writers floriſh'd. Wherefore We muſt make a Choice among the very Rules, and weigh the Authoritys by which they are ſupported. Their Terms of Art ought not to be ſo much regarded ſince they want the ſame Force. They are almoſt all the Invention of thoſe Grammarians, who are not conſtantly uniform among themſelves in the Uſe they make of 'em, nor in the Signification they give 'em. Many too of thoſe Terms are badly invented, and include a quite different Idea to that which they have attach'd to 'em. Nor ought we to lay greater Streſs upon their Citations, among which I have found ſev'ral, containing Words evidently incompatible with the Thought of the Poet whence they are pretended to be drawn; ſeveral too, alter'd in ſuch a Manner that the proper Meaſure of each Verſe is no longer to be known. Hence 'tis manifeſt they quoted frequently from Memory to ſave the Trouble of conſulting Manuſcripts, or, their Copys were ſtrangely diſfigur'd. After this I thought I had a Right

of

of examining their Deciſions ſometimes, and of withdrawing from their Authority to ſubmit to that of Reaſon.

III. GENERAL REFLECTIONS, WHICH COU'D NOT HAVE PLACE IN THE BODY OF THIS WORK.

FROM the Moment a Man of Letters enterpriſes a Work upon an Author, ſuch Author becomes ordinarily his Idol, to which he devotes both Mind and Heart with ſo blind a Bigotry, as to leave himſelf no other Liberty but that of praiſing, admiring and adoring. Whatever Eſteem I may have conceiv'd for HORACE, I have kept myſelf on my Gard againſt Seduction. Perſuaded that the principal Deſign of Works of this Sort is to form the Taſt of Youth, and that this Taſt is no leſs form'd by remarking the Faults that have eſcap'd the greateſt Men of Antiquity, than the Perfections which diſtinguiſh them, I propos'd to diſplay both equally. Among the numberleſs Beautys, which ſhine in this Poet more than in any other, ſome Negligences have I found, which I have taken the Liberty to note, and it will be eaſily perceiv'd that Prepoſſeſſion has not injur'd Equity. I have, for Example, found fault with the Conduct of ſome ODES, whoſe Concluſion appears to me not ſufficiently to ſupport the Dignity of the Subject. I have even ventur'd to affirm that the SATIRE *Proſcripti regis*, and the EPISTLE *Quæ ſit hyems Veliæ* were to the other Works of HORACE, in my Opinion, much inferior. I have diſapprov'd ſome *lyric* Verſes, whoſe Cadence is not ſufficiently correct. In ſhort I have in many Places cenſur'd Thoughts, Sentiments, Turns and Expreſſions which I conceiv'd reprehenſible. But I have alſo in many other Places juſtify'd the Poet againſt the Temerity of Critics, as I ſhall further do here upon two Points, where, I think, they have condemn'd him ſlightly.

Some

Some Writers of Reputation have reproach'd him with a great Default in his ODES. They require, that ev'ry Strophe comprehend a finiſh'd Senſe, that the Thoughts be rang'd in a Kind of Gradation, and that the Cloſe always preſent ſome lively and ingenious Stroke, capable of cauſing Surpriſe and giving Exerciſe to the Underſtanding. With Permiſſion I ſhall ſay, that to me it is plane thoſe Gentlemen, whoſe Merit I otherwiſe reſpect, have not an Idea ſufficiently juſt of *lyric* Poetry. HORACE aſſuredly knew wherein the true Character of the ODE conſiſts, he conſider'd it not as a Tiſſue of *Epigrams* methodically diſpos'd and digeſted into Clauſes, but as the Fruit of Inſpiration, where the Genius ſhines more than Wit, and where the Poet, without obſerving any viſible Art or Method, thinks only of employing the two great Springs of Poetry, namely the *Sublime* and the *Pathetic*. This affected Care of meaſuring one's Thoughts proportionably to a preciſe Number of Verſes, and of inchaſing at ſtated Intervals Brilliants cut with Art, leaves no Sphere for Enthuſiaſm to expatiate in, or rather abſolutely deſtroys *lyric* Poetry by robbing it of it's main Eſſential.

They have further attack'd HORACE on the Subject of his Digreſſions. Some there are in his SATIRES, upon which I readily paſs Sentence. I know not if they can be call'd Digreſſions, ſince they have no Connexion with the principal Subject of the Piece. *Moral* Diſcourſes, wherein 'tis propos'd to eſtabliſh ſome Truth, require ſomething more juſt, and more cloſely proſecuted. Thoſe indeed which are found in the EPISTLES are ſufficiently juſtify'd by the Liberty allow'd by the *epiſtolary* Stile of Speaking on many different Subjects, and of paſſing from one to another without Regard to Connexion. But is it as eaſy to ſhelter him from the Reproach ſome Critics indeavor to caſt upon him of Abandoning himſelf frequently to *lyric* Excurſions, which hurry him abſolutely out of his Subject? In anſwer to this Queſtion, I ſay firſt that HORACE had a full Right to indulge to thoſe

Excurſions, as they are pleaſed to call them; ſecondly that if he has made Uſe of his Right, he has done it with a Diſcretion that cannot but turn to his Glory. Digreſſions have in all Ages been allow'd to Orators; any Reaſon of Utility or Agreeableneſs is to them ſufficient for the Uſe of 'em without Fear of Cenſure. So proper are they to *elegiac* Poeſy, that they conſtitute Part of it's Character, as *Tarquinio Gallutio* a *Jeſuit* of Reputation has very well prov'd in his Treatiſe *of Elegy*. In fine, they are as it were conſecrated in the PSALMS of *David*, which are properly ODES in Proſe. Theſe Sallys, excus'd nay admir'd by them in other Compoſitions, why ſhou'd they regard as a Ramble of the Mind in *lyric* Poeſy, where the Imagination has without Contradiction an ampler Sphere to expatiate in than in any other? Will they ſay that HORACE has carry'd this Licence extravagantly far? If thoſe who preſume to condemn him had accurately examin'd the conduct of his Pieces, I queſtion if they wou'd have form'd a judgment ſo diſadvantageous, and ſo unjuſt. Of nine or ten Places in which they reproach him for theſe pretended wild Flights, I find but the ODE *Impios parræ*, where this Reproach can have the leaſt Foundation. The Story of *Europa* is not abſolutely forein to his Subject, as I have ſhewn in my Remarks upon this Piece. All that can be cavil'd at with any Color is the Lenth of it; yet it may be juſtly reply'd that 'tis handled with ſo much Art, that the *Graceful* and the *Pathetic* make the Lenth of it intirely diſappear. In the ODES *Mercuri nam te*, *Albus ut obſcuro*, *Juſtum ac tenacem*, *Ille & nefaſto*, *Sic te Diva potens Cypri*, *Cælo tonantem*, *Qualem miniſtrum*, *Deſcende cælo*, it will be ſeen that there are no Digreſſions, or that they don't exceed the Libertys which Pieces of this Kind allow, and which no one can reaſonably diſpute. I only add here that *Gallutio* ſeems to me not to have comprehended clearly the Nature of ſuch *lyric Epiſodes*, ſince he compares them to the *Epiſodes* of *epic* and *dramatic* Poeſy. The Compariſon is not juſt in all Reſpects. An *Epiſode* which wou'd ingroſs the Half

Half or two Thirds of an *epic* Poem or a *theatric* Piece wou'd be defective, whereas a Digreſſion of this Lenth can be ſupported in an Ode.

The Singing of *lyric* Verſes is a Point which has mightily exercis'd the curious Sagacity of the Learned, and is likely to do ſo much longer. For ever will this Myſtery be impenetrable, unleſs We can acquire a more particular Knowledg of ancient Muſic. Without examining then whether the Odes of HORACE were ſung or no, it ſhall ſuffice me to ſay, that ſome there are which appear to have been compos'd for Singing, ſuch as the Ode *Mercuri nam te*, thoſe which compoſe the *ſecular Poem*, and a few others. What gives me Room to imagin ſo is, that the Poet has in theſe Pieces had a particular Attention not to divide a Word in two different Verſes, and to finiſh the Senſe with each Strophe, an Attention he did not imploy in many other Pieces. But whatever this Singing was, 'tis likely all the Strophes of one and the ſame Ode were not ſung upon the ſame Air. It wou'd be very difficult to imagin how this Uniformity cou'd ſubſiſt without cutting many Words in the Singing and even many Phraſes, which wou'd produce an Effect equally diſagreeable and ridiculous.

Among the Poets HORACE propos'd for his Imitation, *Pindar* and *Alcæus* have been particularly his Models: ſuch the Effect of his good Taſt. The Stile of the one and the other is noble, numerous and correct. So judicious a Choice had all the Succeſs that cou'd be wiſh'd. HORACE is not inferior to *Pindar* for Spirit of Enthuſiaſm and poetic Rage; in this alone he differ, that his Ardor is more equal and regular. The *pindaric* Fire blazes in all it's Majeſty in the Odes *Bacchum in remotis, Pindarum quiſquis, Qualem miniſtrum* and *Quæ cura patrum*. Ev'ry where elſe he is more intent upon ſeizing the Character of *Alcæus*, this was his favorit Poet, and to this Eſteem of Preference we muſt attribute the Elogys he gives him in ſeveral Parts of his Poems.

I have

I have cenſured in HORACE the bad Cadence of ſome Verſes, which I have call'd a Relick of the *grecian* Meaſures. It is a Reflexion I have made, and which 'tis eaſy to prove, that the *Latins* refin'd their Verſification by Degrees as they deviated from *greek* Cadences. Before HORACE *Catullus* publiſh'd ſome *lyric* Eſſays, but the Turn of Verſe is widely different in theſe two Poets. The *Sapphics* of *Catullus* are of a more free Cadence, thoſe of HORACE are more correct; the former have ſomething of the harſh and even of the proſaic, the latter are of a Stile more poetic and flowing: and I dare ſay thoſe of *Statius*, tho' few in Number, carry it perhaps in this Point above thoſe of HORACE. In the like Manner *Tibullus* has fewer *greek* Cadences than *Propertius*, and *Ovid* is the One of the Three who has garded beſt againſt them. The ſame Thing may be affirm'd of *Catullus* and *Martial*; both have left Us *iambic* and *phaleucian* Verſes, but the latter, tho' to the other in many Reſpects inferior, carrys it notwithſtanding for Correction and Harmony of Cadence in both Kinds of Verſe. We need only a Taſt and an Ear to perceive this Difference.

Having now ſpoken in general of what regards my Author, it remains to treat of ſome Points which concern myſelf. When I undertook to tranſlate and comment HORACE, as it was in no other View but that of facilitating the Intelligence, and rend'ring the Reading of him more uſeful and agreeable, it was far from my Intention to fruſtrate him of the Services done him by the Tranſlators and Commentators that preceded Me. Doubtleſs Mr. *Dacier* has given Us ſome excellent Things. When ever he ſeem'd to me to have taken off the Impreſſions perfectly, I have not ſought to differ from him thro' a Spirit of Singularity or a Meanneſs of Jealouſy, which ev'ry Man of Honor ſhou'd equally abhor. The beſt Things therefore in the Work of that learned Commentator will be found here. For the ſame Reaſon, where *P. Tarteron* has ſeiz'd the natural and proper Expreſſion in our Tongue,

which juſtly anſwers the *latin* One, I have taken Care not to avoid it. Had I acted otherwiſe I ſhou'd have been guilty of Injuſtice to HORACE, to the Public and to myſelf.

In what I make the Fidelity of a Tranſlator conſiſt I have explan'd in the firſt Article of this Preface. So far have I puſh'd this Fidelity, that I have indeavor'd to introduce into the *French* ſome *Epithets* purely poetic, when I thought I cou'd preſerve them without Violation to their Graces. Several others however I have ſuppreſs'd, when they appear'd abſolutely uſeleſs, or cou'd only ſerve to make the Tranſlation languid; and I have often afforded Equivalents for them, which, tho' of a different Senſe, were likely to have a better Effect. For Example, in the firſt Song of the *ſecular Poem* I have put the *invincible Achilles*, to anſwer to *Phthius Achilles*, ſubſtituting an *Epithet*, which characteriſes the *greek* Hero, for the Word *Phthius*, which ſimply marks his Country. I have likewiſe taken the Liberty of inſerting *Epithets* into the Tranſlation in ſome Places where there are none in the Text. Thus in the firſt Ode, I have put *un char bruiant*, a *rattling Car*, where the Poet ſays only *curriculo*, in order to ſupport the Expreſſion, to help to fill up the Image of the *Latin*, and to give, as nearly as I cou'd, the ſame Meaſure to the *French*. I have done ſomething more. It is pretty much HORACE's Manner not to ſet down in his Compoſitions any other Series than that of his Thoughts, and to neglect the Uſage of thoſe ſpecify'd Tranſitions, which are as the Thread of the Diſcourſe, and which conduct the Mind from one Thought to another by making it perceive their Concatenation. I have added thoſe Connexions, which are wanting in the *Latin*; the *French* ſeems to require 'em, or rather cannot diſpenſe with their Abſence. Were HORACE now living, and to attempt the Tranſlation of a Poet of old *Rome*, perſuaded I am he would uſe the ſame Libertys. 'Tis with literal Tranſlations as with thoſe Carcaſſes that are preſerv'd intire in certain Earths. They are indeed

indeed the Bodys of Men, with all their Parts rang'd in the ſame Manner; but as they no longer retain any Principle of Life, they are no longer Men. Of this Sentiment is *Cicero* in his Book *Of the perfect Orator (de opt. gen. orat.)* where ſpeaking of the two Harangues of *Æſchines* and *Demoſthenes* which he had tranſlated he ſays: *non verbum pro verbo neceſſe habui reddere, ſed genus omnium verborum vimque ſervavi; non enim ea me adnumerare lectori putavi oportere, ſed adpendere.* "I judg'd it not neceſſary to ſubject my-"ſelf to render Word for Word, but only to expreſs "the whole Force and Propriety of the Terms: for "I did not think myſelf oblig'd to give the Reader "thoſe Terms by Number, but by Weight."

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Lections of Manuſcripts, by the Conjectures of the Learned, by my own particular Reflexions, I have indeavored to aſcertain all it's Parts, and, in the beſt Manner I was able, to heal all the Wounds it had from the Hands of Scribes and Editors receiv'd. This Labor, diſagreeable as it is, becomes however neceſſary. If We don't begin by examining the Truth of an Author's Text, what Riſk do We run of authoriſing unknown Words, or ſuch as never were of polite Uſage, of giving defective Conſtructions as Elegances, of introducing inſenſibly a *latin* Tongue full of Barbariſms. Beſides the Succors I have drawn for *this* from the *Scholiaſts*, *Pulmanus*, *Cruquius*, *Lambinus*, *Muretus*, and *de le Fevre*, chiefly have I profited by the Labors of two excellent Critics of our Times, Dr. *Bentley* and Mr. *Cuningam*, whoſe Sagacity ſupported by a vaſt Fund of Erudition and an ample Uſe of Manuſcripts has contributed to re-eſtabliſh the Text of HORACE in ſundry Places, where it was diſfigur'd. I make the Emulation which ſet theſe two *Knowers* at Odds to turn out to the Poet's Advantage. In many Points they agree. Such Harmony I generally regard as a Deciſion, tho' ſometimes I diſſent for more ſolid Reaſons. When they engage in hot Debate, I examin the Reaſons which divide them, in Order to range myſelf on one ſide rather than the other, or to take a third Courſe quite different where I may find more Safety. In the Corrections I myſelf have ventur'd to make, I have taken Care to alledg the Reaſons of Neceſſity or Probability which oblig'd Me therein to deviate from the Manuſcripts and Editions.

The Changes I have made, whether for the Reformation of the Text, or the Arrangement of the Pieces, demanded not only Notes, but Diſſertations. The Notes are ſhort and not ſtuff'd with the Plunder of pedantic Lore. I have not therein affected to make an oſtentatious Shew of my Learning, but to render HORACE intelligible: Step by Step I have follow'd him, and never loſt Sight of him. In the Place of a long Train of *greek* and *latin* Citations often uſeleſs, and ever tireſom, I have ſubſtituted Remarks of Taſt, particularly

in

in the ODES, by diſplaying all the Riches of the moſt beautiful *lyric* Poetry that ever was; and this I have perform'd with ſo much the cloſer Care as this Part of HORACE's Works had been more ſuperficially treated than the SATIRES and EPISTLES. In the Diſſertations I have eſtabliſh'd the true Date of thoſe Pieces, and have ſhewn their Conformity to Hiſtory. Nothing ſheds greater Light upon the ODES than a Knowledg of the Circumſtances in which they were compos'd, and of what the Poet had immediately before his Eyes. I have been often oblig'd to refute the moſt able Critics, who preceded Me on the ſame Author, and have indeavor'd, as little as poſſible to violate that Politeneſs which ſhou'd reign eſpecially among Men of Letters. Several Diſcoverys had I made, which I ſince found in others. Far from being chagrin'd at this Prevention, I was charm'd with having jump'd into the ſame Sentiments; I have ſeldom fail'd to give them the Honor of 'em, and have regarded their Authority as an illuſtrious Suffrage which eſtabliſh'd the Truth of my Conjectures. In the Paſſages of my Poet where any Difficulty occurs, I ſhall never be reproach'd with having ſought to avoid it. The more conſiderable it appear'd, the greater Application I us'd to ſurmount it. It will be judg'd perhaps that I might have taken a more prudent Courſe in thoſe Places; but I can ſafely affirm, that if I have not ſucceeded, it has been to Want of Lights more owing than to Want of Courage.

As to the moral Allegory of fabulous Storys, upon which our Commentators are ſo fondly voluminous, I judg'd it abſurd to meddle with it for Reaſons I have offer'd in their proper Place. Theſe Allegorys are ingenious, but they are arbitrary, and ev'ry Man may pronounce thereon the Dictates of his own Imagination. I look'd upon it as uſeleſs for the Intelligence of HORACE, and thought I cou'd imploy my Time to much better Purpoſe.

Terms of Grammar have I ſometimes us'd which chime not with the Jargon of Colleges, becauſe I cou'd

not ſubject myſelf to a Language I do not underſtand. Herein I have fully explan'd myſelf in a Work I had Occaſion to compoſe upon theſe Matters.

P. Folard a Jeſuit diſtinguiſh'd in the Republic of Letters, propos'd to Me a Conjecture upon the four firſt Verſes of the ART OF POETRY, which I think myſelf oblig'd to impart to the Public. Perſuaded he is, that in the laſt Verſe HORACE had in View the Deſcription of the *Syren* in *Homer*, and that the *latin* Poet intended a gentle Stroke to the *greek* One. He takes *ut* of the third Verſe for *velut, ſicut*, he changes *deſinat* into *deſinit*, and ſuſpects that *deſinat* has proceeded from ſome ignorant Tranſcriber, who imagin'd that *ut* ſignify'd here *ſo that*, and govern'd the Subjunctive. Tho' I cou'd not at the Time of my Edition make mention of this Conjecture, and tho' I follow'd another which to Me appear'd no leſs probable, yet I am glad upon the Authority of ſo judicious a Critic to juſtify the Perplexity I found in theſe four Verſes, and the Liberty I took of rectifying the Text.

Careful as I've been to omit Nothing that cou'd contribute to give my Work all the Perfection I am capable of, I do not flatter myſelf that nothing has eſcap'd Me, and I dout not but ſtill there may be ſomething to do after me. I wiſh, with great Sincerity I wiſh, that my feeble Efforts may animate ſome of our learn'd Men to ſupply what I have fail'd in. Without Chagrin will I ſee myſelf refuted, and with Chearfulneſs applaud my Defeat, provided it turns to the Good of the Author on whom I have beſtow'd my Labor. I finiſh my Preface in the ſame Terms and the ſame Sentiments in which *Menage* finiſh'd that which he prefix'd to his Obſervations on *Diogenes Laertius*. *Si nonnulla ab aliis animadverſa animadvertimus; vel erant illa omnibus pervia, vel paucis cognita. Omnibus pervia, nullius eſſe, quia omnium erant, exiſtimavimus. Ad illa paucis cognita quod adtinet, eorum auctores ubique laudavimus. Et ſi fortè alicubi non laudavimus, hoc mihi adfirmanti credas velim, ea vos ab aliis non accepiſſe, ſed in ea cum illis fortuitò incidiſſe. Difficile eſt, imò haud poſſibile, tritâ ab aliis viâ ſic ingredi, ut in eorum veſtigia numquam incurras.*

THE

THE LIFE OF HORACE PLAN'D ON HIS WORKS And digested by YEARS.

By *P. SANADON.*

WE have an ancient Life of Horace, generally attributed to Suetonius: the Scholia which paſs under Porphyrio's Name inform Us that this Hiſtorian wrote One, and perſuaded by a Conformity of Stile Mr. Dacier pretends the One We have cou'd not be the Work of another Author. His Right to believe this I don't conteſt, though all the Critics are not of his Opinion. Certain however it is that this Life is ancient, and I ſhall readily make Uſe of it's Authority when I do not ſee Reaſon to depart from it. What I propoſe, is to collect in the very Works of our Poet all the Particularitys of his Life that he has acquainted Us with; and to range them annually in the Order they happen'd. This is the moſt ſure and methodic Way in my Opinion. I ſhall alſo in the ſame Order inſert the moſt memorable Occurrences of his Times, and of which he has made any Mention; and ſhall ſubjoin the Pieces which ſprung from his Pen ev'ry Year. Hence the Pleaſure of ſeeing what he had under his Eyes whilſt he compos'd, and the Works he produc'd on this Occaſion. Of the two moſt authoris'd Chronologys which are thoſe of Varro and of Verrius Flaccus, I have pitch'd upon the former, which was follow'd by Cicero, Velleius, Joſephus, Pliny, Quintilian, Tacitus, Aulus Gellius, Plutarch, Cenſorinus, and a great Number of other learned Men.

Years.			Consuls.
Of Rome.	*Bef. J. C.*	*Of Hor.*	
according to Varro.			
689.	65.	1.	{ L. Aurelius Cotta. II. L. Manlius Torquatus. II.

Horace is born Dec. 8. at Venuſia a City of Apulia Daunia, tow'rds the Frontiers of Lucania. This City is now in the Baſilicat. His Family had been in Slavery, from which his Father was ſet free. This He himſelf declares in more than a ſingle Paſſage of his Works, when he ſays *Ego pauperum ſanguis parentum, libertino patre natus:* for *libertinus* and *libertus* were then taken in the ſame Senſe to ſignify a Man drawn out of Bondage, as I have remark'd elſewhere. One of the late Commentators * on Horace has been pleas'd to find out for him a moſt illuſtrious Deſcent in Aſia. He gives him for a Father one Flavius Flaccus, who was, ſays he, of one of the firſt Houſes of Pontus. He adds, that this Flavius had been an Officer of Diſtinction in Mithridates's Army; that he was taken in a Battel; that his Birth and Rank ſav'd his Life; that he was afterwards carry'd to Rome and ſold to a Quæſtor of Venuſia, who gave him his Liberty, and marry'd his only Daughter to him by whom he had our Horace. If from this Commentator You demand the Proof of ſo rare a Diſcovery, he produces no other but the Ode *O Navis referent*, where he pretends that Flavius Flaccus figuratively calls his Son *Pontica pinus ſylvæ filia nobilis*. In my Remarks on that Ode I have ſhewn the true Senſe of the Allegory couch'd in it: thus the

* *Patrem habuit Horatius Flavium Flaccum ex generoſâ in Ponto ſtirpe oriundum. Is Flavius in Mitridatis exercitu honeſtis ſtipendiis militabat; quo tempore rex Mitridates cum omnibus copiis fuſus fugatuſque eſt à L. Lucullo apud Cabira civitatem an. U. C.* 681, *captuſque eſt cum pleriſque dignitate conſpicuis (quippe quibus ſolis parcendum prædixerat Lucullus, quum reliquos mactari captivos juberet) & Romam aliquanto poſt perductus, à quæſtore Venuſino inter ſervitia emtus eſt. Verùm quum quæſtor ex eleganti cultu egregiâque ſervi ſui inſtitutione ſuſpicatus eſſet magno eumdem apud ſuos eſſe genere, idque tandem verum eſſe comperiſſet, liberum eumdem eſſe juſſit, ipſique paulo poſt filiam quam habebat unicam elocavit, &c.* John du Hamel.

Foundation

Foundation of this new Syſtem cannot be in any Manner ſupported. Cou'd Horace himſelf be ignorant of ſo many Particularitys which it was ſo important for him to know; and if he did know 'em, is it credible that he wou'd not mention them in any Part of his Works, and that he wou'd never make an Advantage of the Nobility of his Anceſtors, to eſtabliſh himſelf the better in the good Graces of Mæcenas and Auguſtus, and to anſwer the Reproaches his Maligners frequently made him on the Baſeneſs of his Extraction? I leave it to the Learned to examin what Credit ſhou'd be given to a Writer, who with an Air of Gravity gives Us ſuch Imaginations for Truths; and I abide by Horace's own Teſtimony, who ſpeaks to Us in ſo many Places of his Father's Slavery and his own humble Birth, and who never affected to give himſelf a Varniſh of Nobility to which he had no Right. Of other Titles beſides his Works he had no Need, and he was perſuaded that there is no real Meanneſs but that of Actions.

The Poet has taken Care to tell Us the Year when he came into the World. He ſays in his Odes;

O nata mecum conſule Manlio.
Tu vina Torquato move
Conſule preſſa meo.

The ſame Commentator, I juſt now mentioned, aſſures Us Horace was born in the End of September, and proves it by theſe Verſes of the Ode *Cur me querelis*:

Seu libra, ſeu me ſcorpius adſpicit
Formidoloſus, pars violentior
Natalis horæ, ſeu tyrannus
Heſperiæ capricornus undæ.

For my Part I ſee not any Thing in this Strophe that more deſigns the Month of September which they attributed to the Balance, than the Months which appertain'd to the two other Conſtellations. The ancient Life of Horace dates his Birth Dec. 8, and this Teſtimony not conteſted in this Point ought doutleſs to prevale over a Conjecture frivolous and without Foundation.

We are ignorant of the true Name of the Father of our Poet. 'Tis highly probable that he purchas'd a

ſmall Farm in the Confines of Venuſia, the Revenue whereof inabled him to live comfortably and with Credit.

Years. *Of Rome.*	*Bef. J. C.*	*Of Hor.*	Consuls.
690.	64.	1. 2.	L. Julius Cæſar, Brother of Julia Mother of M. Antony. C. Marcius Figulus.

Tibullus comes into the World this Year, or the next. See the Notes on the Epiſtle *Albi noſtrorum.*

691.	63.	2. 3.	M. Tullius Cicero. C. Antonius Nepos.

Octavian is born at Rome July 12, ſome ſay Sept. 23, or the laſt of October. He was Grand-ſon to Julia the Siſter of Julius Cæſar. When Pliny ſays L. 7. Sect. 46, *repulſa in magiſterio equitum apud avunculum*, that does not mean that Julius Cæſar was Octavian's next Uncle. He uſes the Word *avunculus* in a more extenſive Senſe, to ſignify Grand-uncle by the Mother. Velleius ſpeaking of Cæſar, L. 1. c. 59, ſays, *C. Octavianum nepotem ſororis ſuæ Juliæ teſtamento adoptavit.* He adds that Cæſar was Octavian's great Uncle, *C. Cæſar major ejus avunculus.* In ſhort, a little after he calls *Cæſar* ſimply *avunculus Octaviani*, in the ſame Senſe with Pliny.

Orbilius Pupillus Native of Beneventum comes to Rome at the Age of fifty to teach the polite Letters.

Years. *Of Rome.*	*Bef. J. C.*	*Of Hor.*	Consuls.
692.	62.	3. 4.	D. Junius Silanus. L. Licinius Murena.
693.	61.	4. 5.	Calpurnius Piſo. M. Valerius Meſſala Niger.
694.	60.	5. 6.	Quintus Cecilius Metellus Celer. L. Afranius.

Alliance of Cæſar, Craſſus and Pompey. At this Year began the Hiſtory of the civil Wars compos'd by Pollio.

Years.

Years.			Consuls.
Of Rome.	*Bef. J. C.*	*Of Hor.*	
695.	59.	6. 7.	C. Julius Cæſar. M. Calpurnius Bibulus.
696.	58.	7. 8.	L. Calpurnius Piſo. A. Gabinius.

About this Time Horace's Father ſells his Venuſian Farm, comes to Rome with his Son, puts him into a Claſs under Orbilius Pupillus, and purchas'd a Clerkſhip in the Treaſury. Our Poet ſpoke of his Childhood ſpent in Apulia, when he ſaid:

Me fabuloſæ Vulture in Appulo,
Altricis extra limen Apuliæ,
Ludo fatigatumque ſomno,
Fronde novâ puerum palumbes
Texêre, (mirum quod foret omnibus,
Quicunque celſæ nidum Acherontiæ,
Saltuſque Bantinos, & arvum
Pingue tenent humilis Forenti.)

He ſpeaks elſewhere of Orbilius and his Father's Imployment in theſe Terms.

Non equidem inſector, delendave carmina Lævi
Eſſe reor, memini quæ plagoſum mihi parvo
Orbilium dictare.
Nec timuit, ſibi ne vitio quis verteret, olim
Si præco parvas, aut, ut fuit ipſe, coactor
Mercedes ſequerer.

Horace receiv'd at Rome an Education above his Birth. His Father ſpar'd no Coſt to form his Mind and his Heart, he himſelf conducted him to the public Schools, and kept him in as genteel a Manner as Perſons of the greateſt Quality did their Children.

Sed puerum eſt auſus Romam portare, docendum
Artes, quas doceat quivis eques atque ſenator
Semet prognatos. Veſtem ſervoſque ſequentes,
Ut magno in populo, ſi quis vidiſſet, avitâ
Ex re præberi ſumtus mihi crederet illos.
Ipſe mihi cuſtos incorruptiſſimus omnes
Circùm doctores aderat. Quid multa? pudicum
(Qui primus virtutis honos) ſervavit ab omni
Non ſolùm facto, verùm opprobrio quoque turpi.

C. Licinius Calvus, an excellent Poet and Orator dy'd this Year, at the Age of thirty.

Years.			Consuls.
Of Rome.	*Bef. J. C.*	*Of Hor.*	
697.	57.	8. 9.	P. Lentulus Spinther. / Q. Metellus.

Propertius is born at Bevagna in Umbria, near a ſmall Lake call'd Abiſſo. Joſeph Scaliger has committed ſeveral Miſtakes with Reſpect to the Birth-place of this Poet.

698.	56.	9. 10.	Cn. Cornelius Lentulus. / L. Marcius Philippus.
699.	55.	10. 11.	Cn. Pompeius. II. / M. Craſſus. II.
700.	54.	11. 12.	Appius Pulcher. / L. Domitius Ænobarbus.

Craſſus ſets out on the Parthian Expedition.

701.	53.	12. 13.	Cn. Domitius Calvus or Calvinus. / M. Valerius Meſſala.

Rome was ſeven or eight Months without Conſuls, on Account of Factions. The Defeat of Craſſus by Orodes King of the Parthians. This Defeat happen'd juſt as Craſſus had paſs'd the Euphrates and was on his March to Seleucia. Caius Caſſius Longinus, then one of Craſſus's Lieutenants, and afterwards one of the Murderers of Cæſar, ſav'd the broken Remains of the Roman Army and afterwards drove the Parthians out of Syria. Orodes jealous of the Glory which Moneſes, Surenas of the Parthians, had acquir'd by his Victory over Craſſus, caus'd him to be put to Death. Pacorus the King's eldeſt Son was afterwards, tho' but a Child, General of the Parthian Army commanded by Oſaces, and march'd to ravage Syria.

702.	52.	13. 14.	Cn. Pompeius. III. alone. / Q. Metellus Pius Scipio, the laſt five Months.
703.	51.	14. 15.	M. Marcellus. / Servius Sulpitius Rufus Lemonia.

Years.

Years. *Of Rome.*	*Bef. J. C.*	*Of Hor.*	Consuls.
704.	50.	15. 16.	L. Æmilius Paulus. C. Marcellus, Couſin-german of M. Marcellus.
705.	49.	16. 17.	C. Claudius Marcellus, Brother of M. Marcellus. L. Cornelius Lentulus.

The civil War breaks out between Cæſar and Pompey. Cæſar is made Dictator. 'Tis probable that Horace took the manly Gown at the Beginning of this Year. Cicero's Son, who was of the ſame Age, was inveſted with it at the Beginning of April. They did not aſſume it in thoſe Days till the End of the fifteenth Year. Under the Emperors this Æra was advanc'd one Year earlyer.

706.	48.	17. 18.	C. Cæſar. II. P. Servilius Vatia Iſauricus.

The Battel of Pharſalia. The Death of Pompey, being fifty eight Years old. Sextus Pompey his Son retires into Spain. Labienus goes off to the Parthians.

707.	47.	18. 19.	Q. Fuſius Calenus. P. Vatinius.

Cæſar is made Dictator a ſecond Time, and nam'd Conſul for ten Years. Ptolemy Dionyſius King of Ægypt is drown'd in the Nile, and Cleopatra his Siſter obtains the Kingdom by the Favor of Cæſar. Catullus did not dye till after this Year, as appears by one of his Epigrams, where he ſpeaks of Vatinius's Ingagement.

708.	46.	19. 20.	C. Cæſar. III. M. Æmilius Lepidus.

Cæſar is declar'd Dictator for the third Time. Cato kills himſelf at Utica.

709.	45.	20. 21.	C. Cæſar. IV. honorary Conſul. Q. Fabius Maximus. Trebonius Aſper.

Fabius

Fabius having dy'd on the laſt Day of his Conſulat, C. Caninius was created Conſul for the Remainder of the Day. Cæſar reforms the Calendar. Cicero's Son ſets out from Rome for Athens at the Beginning of Spring, and arrives there early in April. 'Tis probable Horace made this Tour at the ſame Time. 'Tis certain they both ſtudy'd Philoſophy at Athens together with young Meſſala, Varus, Bibulus, Acidimus, &c. and that Horace was actually there before the civil War that broke out after Cæſar's Death.

Years.			Conſuls.
Of Rome.	*Bef. J. C.*	*Of Hor.*	
710.	44.	21. 22.	J. Cæſar. V. M. Antony. Dolabella, in the Room of Cæſar.

Julius Cæſar is declar'd Dictator for the fifth and laſt Time. He rebuilds Corinth and ſends a Colony thither, he begins alſo to repare the Ruins of Carthage. He is ſtab'd in full Senat on the fifteenth of March. Among his Murderers were Caſſius, the two Brutus's, Trebonius, Minutius, Baſilus, and ſeveral others. Octavian was then at Apollonia a City of Epirus, with Mæcenas. Cæſar had ſent him there five or ſix Months before in the Quality of Colonel of Horſe, and was to call on him in his Way to the Parthian War. He put to Sea on the News of Cæſar's Death, landed at Lupia, now Rocca, went to Brunduſium, aſſum'd the Name of Cæſar, came to Rome, aſſerted his Right to the Succeſſion of his Grand-uncle's Eſtate who had adopted him, and clam'd the Poſſeſſion of it. Some pretend that he did not uſe this Name conſtantly and univerſally 'till after 711, when his Adoption was acknowledg'd and ratify'd by the Senat. Agrippa and Rufus Salvidienus, who had been attach'd to the Dictator, offer'd their Service to Octavian, while he was yet at Apollonia. Marcus Lepidus is created ſoverein Pontif in Cæſar's Place. Meſſala returns from Athens in the Month of June, and joins Brutus. The latter goes to Athens with Caſſius,

Caſſius in the Month of Auguſt. Varus, young Pompey, Cicero's Son, Horace and ſeveral young Noblemen, who were then following their Studys in this City, ingage in the Party of theſe two Chiefs. Octavian at firſt expected to find in Antony a Friend and Aſſiſtant, but perceiving he hearken'd but little to him, and treated him with contemt, he went over to the Party of the Nobility, to whom Antony was odious, eſpecially for beſieging Decimus Brutus in the Town of Modena. Commiſſion'd by the Senate, he rais'd an Army againſt Antony in the Month of October. The two Conſuls choſen for the inſuing Year join'd him.

Years.			Consuls.
Of Rome.	*Bef. J. C.*	*of Hor.*	
711.	43	22, 23.	C. Vibius Panſa. A. Hirtius.

Octavian forces Antony to raiſe the Siege of Modena. The two Conſuls are ſlain in the Ingagement, Octavian and Quintus Pedius are nam'd to ſucceed them: the former reſigns a little after, and his Place was given to Ventidius. A Triumvirat form'd for five Years between Octavian, Antony and Lepidus, Nov. 27. near Modena, in an Iſland of the River Lavino. One of the Conventions was that Octavian ſhould have the two Africs, with Sicily and Sardinia; Lepidus all Spain with the Narboneſe Gaul; and Antony the other two Gauls. Cicero and Meſſala were of the Number of the Proſcrib'd, and the former, being ſixty four Years old, was kill'd the ſeventh of December, together with his Brother Quintus and his Nephew. M. Brutus goes to Macedonia, carrys Horace along with him, and makes him Colonel of a Legion. This Diſtinction drew on our Poet the Envy of his Adverſarys, as he tells us in theſe Verſes:

Nunc ad me redeo libertino patre natum;
Quem rodunt omnes libertino patre natum,
Nunc, quia ſum tibi, Mæcenas, convictor; at olim
Quòd mihi pareret legio Romana tribuno.

Antony paſſes the Alps, to bring over to his Party Lepidus, Plancus and Aſinius Pollio. Ovid comes into the World Mar. 20.

Octavian aſſum'd the Title of Imperator this Year for the firſt Time.

Years.				Consuls.
Of Rom.	*Bef. J.C.*	*Of Hor.*		
712.	42.	23. 24.	{	M. Æmilius Lepidus. L. Munatius Plancus.

The Parthians ravage Syria. L. Ælius Lamia is made Prætor. Caſſius takes Rhodes, and Brutus makes himſelf Maſter of Lycia. Diſpute between Rupilius Rex and Perſius in Preſence of Brutus. On this Occaſion Horace writes the Satire *Proſcripti Regis Rupili*. This is the firſt Piece of his Writing We have any Knowledg of; and it accordingly has more the Air of the young Cavalier than of a Poet already form'd. The Negligences in this Piece, and the very Quality of the Subject, which cou'd not but be diſpleaſing to the Emperor and Mæcenas, perſuade me to believe that Horace took ſpecial Care not to publiſh it, and that his Friends did not ſuffer it to leave their Cabinets 'till after the Year 767 in which Auguſtus dy'd.

The Battle of Philippi in Theſſaly, about the End of Autumn. Brutus and Caſſius periſh there, and Horace runs away after the ſecond Battle, as he himſelf frankly avows in one of his Odes, where he tells Us he had been ingag'd before in ſeveral perilous Actions.

O ſæpè mecum tempus in ultimum
Deducte, Bruto militiæ duce, &c.
Tecum Philippos & celerem fugam
Senſi, relictâ non bene parmulâ.

Brutus was but thirty ſeven Years old. Cato's Son was ſlain in the Battle, as alſo Lucullus and Hortenſius. Antony cauſes Varro to be put to Death. Corvinus Meſſala ſurrenders to Octavian. Druſus Livius Livia's Father kills himſelf, and Varus receives Death from the Hand of his Freedman. After the Battle an Amneſty was publiſh'd for all thoſe who wou'd ſurrender to the Conqu'rors. Horace imbrac'd this Occaſion to quit a military Life, that Nature had not deſign'd him for.

At the ſame Time that Octavian routed the Army of Caſſius and Brutus, his Fleet, which was tranſporting two Legions to him under the Command of Domitius

Domitius Calvinus, was defeated in the Ionian Sea by Murcus and Ænobarbus, who afterwards received aboard their Veſſels all thoſe who wou'd not imbrace the Amneſty. Having made a Partition of their Troops Antony croſſes into Aſia and Octavian returns to Italy. The Birth of Claudius Tiberius Nero on the twenty ninth of November. He was afterwards ſecond Emperor of Rome.

Years.			Consuls.
Of Rome.	*Bef. J. C.*	*Of Hor.*	
713.	41.	24. 25.	L. Antony, Brother of M. Antony. P. Servilius Vatia Iſauricus. II.

Octavian at his Return to Rome repudiates Fulvia's Daughter to marry Scribonia, Siſter of Scribonius Libo Father-in-law of Sextus Pompey. Mæcenas negotiated this Marriage. Virgil comes to Rome, and finds Acceſs to this Prince by Mæcenas's Means. Horace eſcap'd from the Battle of Philippi returns to Italy at the Beginning of this Year. As his Father dy'd in his Abſence, he had no Reſource but in the Generoſity of his Friends, and he indeavour'd to make himſelf known under the Character of a fine Genius, by producing from Time to Time ſeveral Pieces of Poetry, among which we may reckon the following:

Vides ut altâ ſtet nive candidum
Solvitur acris hyems gratâ vice veris & Favoni.
Quæ virtus & quanta, boni, ſit vivere parvo.

The Beginning of the War of Peruſia. The Conſul Antony threw himſelf into the City, and the Siege was form'd by three Bodys of Troops under the Conduct of Octavian, Agrippa and Salvidienus.

714.	40.	25. 26.	Cn. Domitius Calvinus. II. C. Aſinius Pollio.

From the Year 711 the Triumvirs had nam'd Pollio Conſul for 714. The unlook'd for War between Octavian and the Antonys hinder'd him from ent'ring into his Office before September, and then he exercis'd

cis'd it but for a few Days, both Conſuls and Prætors being chang'd before the End of the Year. The Death of Caius Claudius Marcellus, who left Octavia big with Child. He had been Conſul in 704. Domitius Ænobarbus gain'd by Pollio's Solicitations joins Mark Antony with his Fleet and Troops. Livia Daughter of Druſus Livius Claudianus paſſes into Sicily with Tiberius Claudius Nero her Huſband, and young Tiberius her Son. Labienus a Partiſan of Sextus Pompey, aſſiſted by the Parthians, makes an Irruption into Syria. The Parthians were commanded by Pacorus. Peruſia is reduc'd by Famin in the middle of March. Four hundred, as well Knights as Senators, were ſacrific'd before the Altar of Julius Cæſar. Birth of Marcus Claudius Marcellus, Son of Caius Claudius Marcellus and Octavia. Mark Antony returns from Ægypt to Italy after the Month of June. Peace of Brunduſium negotiated between Octavian and the Antonys, by the Mediation of Cocceius Friend to both Partys, of Pollio on the Side of the Antonys, and of Mæcenas on the Side of Octavian. It was ſtipulated in the Articles of this Peace that Octavian ſhou'd have the Command of Sardinia, Spain, Gaul and Dalmatia; and that all the Countrys eaſt-ward of the Ionian Sea ſhou'd be Antony's Juriſdiction.

YEARS.				CONSULS.
Of Rome.	*Bef. J. C.*	*Of Hor.*		
715.	39.	26.	27.	L. Marcius Cenſorinus. C. Calviſius Sabinus.

They begin to multiply conſtantly the Number of Conſuls. However they always mark'd the Year by the Name of thoſe who enter'd firſt into Office. The reſt, who were created in the Courſe of the Year, were call'd petty Conſuls. Scribonia having brought forth Julia, was repudiated the ſame Day by Octavian, whether her Conduct was not exactly regular, or becauſe Livia's Beauty and Wit had made a greater Impreſſion on his Heart, or becauſe he had no further Services to expect from Scribonius Libo. Peace concluded

cluded early this Year at Miſenum with Sextus Pompey. Sicily, Sardinia, Corſica, and Achaia are granted him for five Years. This Peace reſtores to the Republic Nero, Silanus, Saturninus, Aruntius and Titius the Father, who had been proſcrib'd. We may fix at this Time the Revolt of Salvidienus, whom Octavian caus'd to be ſlain. He had commanded a Fleet againſt Pompey, and was then actually a Commander in Narboneſe Gaul. Pompeius Groſphus, who for five Years had carry'd Arms in the Party of Sextus Pompey, took Advantage from the Peace of Miſenum to return to Rome. His Friend Horace on this Occaſion addreſs'd to him the Ode

O ſæpè mecum tempus in ultimum.

Moſt of the Things we have related of the Life of our Poet are expreſs'd in theſe Verſes of one of his Satires:

Romæ nutriri mihi contigit, atque doceri
Iratus Graiis quantùm nocuiſſet Achilles.
Adjecere bonæ paulo plus artis Athenæ;
Scilicet ut poſſem curvo dignoſcere rectum,
Atque inter ſylvas Academi quærere verum.
Dura ſed emovere loco me tempora grato,
Civiliſque rudem belli tulit æſtus in arma,
Cæſaris Auguſti non reſponſura lacertis.
Unde ſimul primùm me dimiſere Philippi,
Deciſis humilem pennis, inopemque paterni
Et Laris & fundi, paupertas impulit audax
Ut verſus facerem, &c.

Oct. 25. Pollio triumph'd ov'r the Parthenians, People of Illyricum. Horace is introduc'd for the firſt Time to Mæcenas by Varius and Virgil. *Virgilius, poſt hunc Varius dixere quid eſſem.*

Years.			Consuls.
Of Rome.	*Bef. J. C.*	*Of Hor.*	
716.	38.	27. 28.	Appius Claudius Pulcher. C. Norbanus Flaccus.

Octavian marrys Livia. She was the Daughter of Livius Druſus, and Wife of Tiberius Claudius Nero, who

who yielded her up to Octavian when she was big with Claudius Druſus Nero, of whom she was deliver'd three Months after. Agrippa gains a signal Victory over the Aquitains, who had revolted. The Peace concluded the precedent Year with Sextus Pompey did not laſt long. It was this Year violated, and War broke out again. There was an Ingagement near Cumæ between Octavian's Fleet commanded by Calviſius Sabinus and Sextus Pompey's commanded by Menecrates. Menas, who was in Octavian's Fleet, came to blows with Menecrates and kill'd him.

Horace enters into the good Graces of Mæcenas, who procur'd him Octavian's Favor, and obtain'd a ſmall Eſtate for him in the Country of the Sabins. On this Occaſion the Poet made the Ode *Laudabunt alii claram Rhodon, aut Mitylenen,* of which we have now but a Fragment. In ſeveral Places he has left Us the Deſcription of this Country-houſe, but particularly in this Paſſage of one of his Epiſtles:

Continui montes, niſi diſſociantur opacâ
Valle: ſed ut veniens dextrum latus adſpiciat ſol,
Lævum decedens curru fugiente vaporet.
Temperiem laudes. Quid? Si rubicunda benigni
Corna vepres & pruna ferunt? Si quercus & ilex
Multâ fruge pecus, multâ dominum juvat umbra?
Dicas adductum propiùs frondere Tarentum.
Fons etiam rivo dare nomen idoneus, ut nec
Frigidior Thracam nec purior ambiat Hebrus.

This Eſtate call'd Uſtica was ſituated on a Hill of the ſame Name, in the Ridge of Hills call'd Lucretilis, in the Territory of Banduſia. It muſt have been pretty conſiderable, ſince Horace imploy'd there ev'ry Year eight Slaves beſides a Houſe-keeper; and it had formerly ſuffic'd for the Maintenance of five Familys. The Rivulet which flow'd thro' it and which took it's Riſe there was call'd Digentia. Amongſt other Things it contain'd Orchards, Woods and Meadows. Horace made ſeveral Changes in his Houſe at various Times, and at laſt intirely rebuilt it of a beautyful

beautyful white Stone brought from Tivoli in his Neighborhood. Flavio Blondi, an Author of the fifteenth Century, places this Eſtate in the Mountains of Latium, about Præneſte. All the Proof he alledges for it is, that there was in his Time in theſe Mountains a Church of St. John in Horace's Field. Nothing more frivolous than this Proof. This Field might have taken it's Name from another Horace more modern than our Poet. The poſitive and uniform Teſtimonys of Horace himſelf, of the ancient Author of his Life, of the Scholiaſts, and of Cluverius, who verify'd the Thing upon the Spot, leave no Room for Conjecture.

To this Year we may refer the Compoſition of the Odes

Laudabunt alii claram Rhodon, aut Mitylenen.
Lupis & agnis quanta ſortitò obtigit.

Years. *Of Rome.*	*Bef. J. C.*	*Of Hor.*	Conſuls.
717.	37.	28. 29.	M. Vipſanius Agrippa. L. Caninius Gallus. Statilius Taurus, in the Room of Caninius deceas'd.

Pacorus, eldeſt Son of Orodes, is kill'd in Syria fighting in Conjunction with Labienus againſt the Romans commanded by Ventidius Chief of Antony's Troops. Orodes broken with the Preſſure of Old-age, and o'erwhelm'd with Grief for the Death of Pacorus, reſigns his Royalty to Phraates his ſecond Son.

Horace attends Mæcenas to Brunduſium, who with Cocceius and Capito was to labor there a ſecond Reconciliation between Octavian and Antony. This Journey was perform'd tow'rds Autumn, and Horace compos'd upon this Subject the Satire

Egreſſum magnâ me accepit Aricia Româ.

Octavian and Antony prolong their ſoverein Authority for five Years more. Agrippa is created Admiral and builds a Harbor at Baiæ. Meſſala is made Vice-

Vice-Admiral under Agrippa. One of the Conditions of the Treaty of Tarentum was, that Octavian ſhou'd furniſh Antony with twenty thouſand Men to re-inforce his Army againſt the Parthians, and that Antony ſhou'd leave with Octavian a hundred and thirty arm'd Gallys. On the firſt of July Statilius Taurus ſails from Tarentum with this Fleet, Octavian from the Gulf of Puteoli with his own, and Lepidus from Afric with ſeveral other Veſſels, to make a Deſcent upon Sicily from three different Quarters. A violent Storm having ſhatter'd their Ships, they refitted 'em for the ſubſequent Year. Calviſius, for having let Menas deſert unperceiv'd was degraded of his Quality of Commander of a Squadron.

Horace, who was conſtantly in Mæcenas's Retinue, was aboard Octavian's Fleet, which was wrack'd in the Gulf of Velia, near Cape Palinurus, where he had like to periſh, as he ſays himſelf:

Non me Philippis verſa acies retro,
Devota non extinxit arbor,
Nec Siculâ Palinurus undâ.

Years.				Consuls.
Of Rome.	*Bef. J. C.*	*Of Hor.*		
718.	36.	29. 30.		L. Gellius Poplicola. M. Cocceius Nerva.

Octavian having refitted his Fleet croſſes into Sicily with Mæcenas and Agrippa. The latter gave Battle to Democares Pompey's Admiral off of Milazzo. Octavian juſt on the Point of making himſelf Maſter of Taormina was invelted by Pompey, who defeated him, oblig'd him to fly and leave his Land-forces under the Command of Cornificius. Mæcenas was diſpatch'd to Rome, to appeaſe ſome Motions of Revolt. Agrippa having advanced by Octavian's Order, to ſuſtain Cornificius, ſtopt Pompey's Career. Mæcenas being return'd from Rome ingag'd in a ſecond Sea-fight off of Cape Pelorus.

Octavian receives divine Honors in the Provinces. *Octavius oppidatim inter Deos tutelares conſecratus eſt*, ſays Appian in his fifth Book.

Phraates

Phraates, King of the Parthians renders himſelf odious to his Subjects by his Cruelties. Several Lords of his Court abandon him. Moneſes, Son of the Surenas, flys for Refuge to Antony, who ſends him back to Phraates, and was himſelf ſoon after beaten by the Parthians.

Years,			Consuls.
Of Rome.	*Bef. J. C.*	*Of Hor.*	
719.	35.	30. 31.	L. Cornificius. Sextus Pompey, Son of Sextus Pompey.

Sextus Pompey flys into Aſia, joins the Parthians, indeavors to take off Ænobarbus and corrupt the Troops ſent by Octavia to Antony, beſieges Cyzicus by Sea and Land, beats the Army of Furnius Governor of the Province, and makes himſelf Maſter of Lampſacus, Nicæa and Nicomedia. Titius, by Antony's Order, kills him at Miletus. He was then forty Years of Age. This Titius was the very ſame whom Pompey had formerly taken Priſoner, and pardon'd. Phraates is expel'd his Kingdom by his Subjects, who put Tiridates in his Place. Octavian is declar'd perpetual Tribune, according to Appian, and refuſes this Honor. He prepares for an Expedition into the Britiſh Iſles. A Revolt of the Pannonians, which drew in the Dalmatians, oblig'd him to quit this Deſign, and ſhape his Courſe to Pannonia where he made War this Year. Horace makes the Satire

Si rarò ſcribes, ut toto non quater anno.

720.	34.	31. 32.	M. Antony, who reſigns the ſame Day. Sempronius Atratinus. L. Scribonius Libo.

Octavian after having begun the War againſt the Dalmatians, leaves it to finiſh to Statilius Taurus, who was returning victorious from Afric. Antony leads in Triumph into Alexandria Artavaſdes King of the Armenians. Statilius Taurus triumphs over Afric the laſt Day of June. Lepidus has Thoughts of getting all Sicily into his own Hands; Octavian wins over his Soldiers,

Soldiers, and diveſts him of his Dignity; but touch'd with his Misfortunes grants him his Life, and gives him the ſoverein Pontificat, which he ſuffer'd him quietly to enjoy for the Remainder of his Days. Agrippa was Ædile this Year. To this Office did he voluntarily ſtoop, tho' he had been Conſul already in 717. Horace writes the Epiſtle

Albi, noſtrorum ſermonum candide judex.

Years.				Consuls.
Of Rome.	*Bef. J. C.*	*Of Hor.*		
721.	33.	32. 33.		C. Cæſar Octavian. II. L. Volcatius Tullus.

With the Booty taken from the Dalmatians Octavian builds Porticos, and a Library after his own Name. He reſigns the Conſulat the very firſt Day. To this Year we may affix the third Conſulat of Antony mark'd on the Medals. Horace makes the Ode

Quo quo, ſceleſti, ruitis, aut cur dexteris.

722.	32.	33. 34.		Cn. Domitius Ænobarbus. C. Soſius.

Octavian and Antony come to an open Rupture. The Conſuls and ſev'ral Senators declare for Antony, leave Rome, and go over to him. He repudiates Octavia. Plancus and Titius his Nephew quit Antony's Party and go over to Octavian, whoſe Fleet, as he was attemting to invade the Iſle of Corfu, was ſhatter'd by a Tempeſt. Antony arrives at Patras, where he ſpends the Winter. Horace makes the Odes,

O nata mecum conſule Manlio,
Paſtor quum traheret per freta navibus.

723.	31.	34. 35.		C. Cæſar Octavian. III. M. Valerius Meſſala Corvinus.

Octavian imbarks at Brunduſium in the Spring, to go and incounter Antony. Mæcenas who attended him wou'd not take Horace along with him. To conſole him on this Separation, he obtain'd for him from Octavian the Privilege of wearing the equeſ-

trian Ring and the Angusticlavium. The Proof of his having receiv'd this Favor is found in the Reproaches of his Servant Davus:

Tu, quum projectis insignibus, annulo equestri,
Romanoque habitu, prodis ex judice Dama
Turpis, odoratum caput obscurante lacernâ;
Non es quod simulas?

Plutarch gives to Octavian two hundred and fifty Ships, and to Antony five hundred. The former had for general Officers Messala his Collegue, Agrippa, Mæcenas, Statilius Taurus, Larius, Aruntius, &c. On Antony's Side among others were Poplicola and Sosius. The Battel was fought the second of September in the Gulf of Ambracia, and the Victory fell to Octavian. Antony and Cleopatra fled at the very Beginning of the Battel tow'rds Ægypt. Mæcenas persued 'em with a Squadron of Liburnian Vessels, but cou'd not overtake them. When they were upon the Point of ingaging, Cneius Domitius Ænobarbus went over to Octavian, who, in Consideration of Agrippa, pardon'd his Fault. Sosius also regain'd his Favor by the Mediation of Aruntius. As Tibullus was the constant Companion of all Messala's forein Expeditions, he serv'd in this Action. Pollio refus'd to appear there. 'Tis probable he finish'd at this Year the History of his civil Wars, which had lasted the Space of thirty Years. Varus causes Cassius of Parma to be slain at Athens, whither he had fled for Refuge after Antony's Defeat. Dionysius of Halicarnassus comes to Rome.

Horace makes the Pieces,

Albus ut obscuro deterget nubila cælo.
Ibis Liburnis inter alta navium.
Altera jam teritur bellis civilibus ætas.
Quando repostum Cæcubum ad festas dapes.
Olim truncus eram ficulnus, inutile lignum.
Hoc erat in votis, modus agri non ita magnus,
Ambubaiarum collegia, pharmacopolæ.

Years.				Consuls.
Of Rome.	*Bef. J. C.*	*Of Hor.*		
724.	30.	35. 36.		C. Cæſar Octavian. IV. M. Licinius Craſſus, and in his Place Cicero's Son.

Octavian leaves the Care of Rome and Italy to Mæcenas and Agrippa, and ſails to Ægypt. He ſurpriſes Peluſium, defeats Antony's Army, makes himſelf Maſter of his Fleet and takes Alexandria. Antony kills himſelf on the firſt of Auguſt, and Cleopatra puts an End to her Life on the twenty ninth. All Ægypt ſubmits to the Victor, who reduces it into a Province, and gives the Government of it to Cornelius Gallus. In the Letter written by Octavian to the Senat, to impart his Succeſs to them, he nam'd Cicero's Son Conſul in the Room of Craſſus. The Senat approv'd his Choice. Octavian paſſes into Syria. Phraates now reſtor'd to his Kingdom by the Means of the Scythians ſends Ambaſſadors to him, and Tiridates who was expel'd comes to implore his Succor bringing him Phraates's Son. From Syria Octavian paſſes into the Province of Aſia. Craſſus defeats the Dacæ, the Baſtarnæ and the Myſians early in the Winter.

Horace makes the Ode

Nunc eſt bibendum, nunc pede libero.

725.	29.	36. 37.		C. Cæſar Octavian. V. S. Apuleius Nepos, ſucceeded by Valerius Potitus.

The Senat makes a Decree to order the Shutting of the Temple of Janus. Octavian paſſes the Winter in the Province of Aſia, and at Samos enters upon his fifth Conſulat. Meſſala ſucceeds Quintus Didius in the Government of Syria. Statilius Taurus gains a Victory over the Dalmatians. Craſſus again defeats the People who dwelt on the Banks of the Danube. The Temple of Janus is ſhut for the firſt Time by Octavian, who triumphs in the Month of Auguſt

Auguſt during three conſecutive Days, on the firſt for the Defeat of the Pannonians and Dalmatians, on the ſecond for the Victory at Actium, on the third for the Reduction of Ægypt. He entertains Thoughts of reſigning the Government of the Empire, Mæcenas diſſuades him from it. He begins to make a Luſtrum of the Roman People, and the Senat decrees him divine Honors.

Horace compoſes the Pieces following:

Motum ex Metello conſule civicum.
Scribbris Vario fortis & hoſtium.
Quo me, Bacche, rapis tui.
Quid tibi viſa Chios, Bullati, notaque Leſbos.

Years.				Consuls.
Of Rome.	*Bef. J. C.*	*Of Hor.*		
726.	28.	37. 38.		C. Cæſar Octavian. VI. M. Vipſanius Agrippa. II.

Octavian cloſes the Luſtrum, is ſtil'd Prince of the Senat, and conſecrates the Temple and Library of Apollo Palatinus. The Actian Games are celebrated for the firſt Time. Tow'rds the End of the Year Meſſala returns from Syria, and is ſent Governor into Aquitania. Tibullus was in his Retinue.

Horace produc'd the following Pieces:

Delicta majorum immeritus lues.
O navis, referent in mare te novi.
Quid dedicatum poſcit Apollinem.
Trojani belli ſcriptorem, maxime Lolli.

727.	27.	38. 39.		C. Cæſar Octavian. VII. M. Vipſanius Agrippa. III.

In the Beginning of January Octavian in full Senat declares his Reſolution of reſigning to them the Government of the Republic; but his Propoſal is unanimouſly rejected. On the ſeventh of the ſame Month he is nam'd Prince for ten Years, and inveſted in this Quality with the general Government of the Roman Empire. On the thirteenth, he divides the Provinces

with the Senat, and on the ſeventeenth by the Advice of Munatius Plancus they give him the Surname of Auguſtus. The Night following there happen'd a prodigious Inundation of the Tiber, and this Accident was accompany'd with Snow, Hail and Thunder. Auguſtus falls ſick in the Month of May. The Month following, he opens the Temple of Janus, and departs from Rome with his Troops to carry War into the Britiſh Iſles; but Ambaſſadors from the Iſlanders meet him at Rimini, where he impoſes the Conditions of Peace. Sextus Apuleius makes War on the Cantabrians, and Meſſala on the Gauls of Aquitania, over whom he triumphs on the twenty-fifth of September which was his Birth-day. A Project is ſet on Foot at Rome for ſending an Army againſt the Arabians. Ælius Gallus is conſtituted Governor of Ægypt in the Room of Cornelius Gallus, who was exil'd upon an Information of Valerius Largus, for having ſpoke ill of Auguſtus. This Prince having regulated the Affairs of Gaul, where he eſtabliſh'd Roman Colonys at Béſiers, Arles, Fréjus and Orange, paſſes over to Spain at the End of this Year to do as much there. Here he ſtays three Years.

Horace wrote the Pieces,

Jam ſatis terris nivis atque diræ.
O Diva gratum quæ regis Antium.
Icci, beatis nunc Arabum invides.
Nempe incompoſito dixi pede currere verſus.

Years.				Consuls.
Of Rome.	*Bef. J. C.*	*Of Hor.*		
728.	26.	39.	40.	C. Cæſar Auguſtus. VIII. T. Statilius Taurus. II.

Sextus Apuleius triumphs over Spain the twenty-ſixth of January. The Cantabrians and Aſturians take up Arms again tow'rds the End of this Year. Horace writes the Epiſtle,

Ne perconteris fundus meus, optime Quinti.

Years

Years.			Consuls.
Of Rome.	*Bef. J. C.*	*Of Hor.*	
729.	25.	40. 41.	C. Cæſar Auguſtus. IX. M. Junius Silanus.

Agrippa finiſhes the Pantheon and the Portico of Neptune or the Argonauts. Ælius Gallus and Petronius begin their Expeditions, the former againſt the Arabians and the latter againſt the Æthiopians. Marcellus eſpouſes Julia. At Tarragon Auguſtus receives an Embaſſy from the Scythians and Indians. Tiridates flys to him for Refuge, not thinking himſelf ſecure enough in Syria. After the Death of King Amyntas, Galatia, Lycaonia, Iſauria and Piſidia become a Roman Province. M. Lollius Proprætor was the firſt Governor of it. Terentius Varro Murena defeats the Salaſſians. Auguſtus marches at the Head of his Troops againſt the Cantabrians and Aſturians, and reduces them. Marcellus, Tiberius and young Lollius made their firſt Campain in this Expedition. At the End of the Year Auguſtus falls dangerouſly ill, and does not recover 'till the following June.

Horace publiſhes the Pieces:

Non uſitatâ nec tenui ferar.
Quantùm diſtet ab Inacho.

730.	24	41. 42.	C. Cæſar Auguſtus. X. C. Norbanus Flaccus.

The Death of Terentius Varro Murena deſign'd Conſul for the inſuing Year. The End of the Expedition of Gallus and Petronius. Auguſtus returns from Spain to Rome after the Month of June, and ſhuts the Temple of Janus for the ſecond Time. Tiridates returns with him. The Death of Quintilius, Virgil's and Horace's Friend. The Cantabrians, after Auguſtus's Departure, having ſurpris'd the Romans and committed ſome Hoſtilitys, Lucius Æmilius Governor of Spain brought them immediately to Reaſon and reduc'd the Rebels to their Duty. All this happen'd before Auguſtus's Arrival at Rome.

Horace makes the Pieces

Quis deſiderio ſit pudor aut modus.
Et thure & fidibus juvat.
Herculis ritu modò dictus, ò plebs.
Nil admirari propè, res eſt una, Numici.

Years.				Consuls.
Of Rome.	*Bef. J. C.*	*Of Hor.*		
731.	23.	42. 43.		C. Cæſar Auguſtus. XI. who puts in his ſtead L. Seſtius Nepos. C. Calpurnius Piſo.

Phraates ſends Ambaſſadors to the Romans, to deſire them to ſend him his Son and Tiridates, and promiſes on his Side to reſtore the Roman Eagles. The Senat refers this Affair to Auguſtus, who ſplits the Diff'rence, ſends back Phraates and keeps Tiridates, giving him Leave to live in Rome. Sickneſs and Recovery of Auguſtus in the Month of Auguſt. He imparts to the Senat his Will, in which he nam'd Marcellus his Succeſſor. This Preference excites Jealouſy in Agrippa and Tiberius. To prevent the Conſequences of it Auguſtus determins to remove them out of the Way for ſome Time. The former was ſent to command in Syria, but ſtay'd at Leſbos, and charg'd his Lieutenants with the Command of his Troops. Tiberius had Orders to go viſit and ſettle the Eaſtern Provinces. The Death of Marcellus. Horace makes Uſe of the cold Bath. Auguſtus offers him the honorable Imploy of Secretary of the Cabinet, which he had the Addreſs to refuſe without offending the Prince. A freſh Inſurrection of the Cantabrians and Aſturians. They are defeated by Caius Furnius and Publius Cariſius. This Revolt began and ended almoſt at the ſame Time. Auguſtus is inveſted with the Tribunitian Pow'r for Life, which he had refus'd to accept in 719.

Horace

Horace compos'd the Pieces following:

Muſis amicus, triſtitiam & metus.
Quem virum aut heroa lyrâ vel acri.
Quæ ſit hyems Veliæ, quod cœlum, Vala, Salerni.
Septimius, Claudi, nimirum intelligit unus.
Quinque dies tibi pollicitus me rure futurum.

Years.				Consuls.
Of Rome.	*Bef. J. C.*	*Of Hor.*		
732.	22.	43. 44.		M. Claudius Marcellus Eſerninus. L. Aruntius Nepos.

The Conſpiracy of Licinius Varro Murena and Fannius Cœpio. The People of Armenia Major diſcontented with their King Artabazus redemand Tigranes, who was at Rome. The Opening of the Temple of Janus for the ſecond Time. Auguſtus croſſes into Sicily towards the End of the Year, in the Deſign of Sailing from thence eaſt-ward and recov'ring from Phraates King of the Parthians the Standards and Priſoners of the Republic. War againſt the Getæ and other Inhabitants on the Danube. Sore Famin and Peſtilence in Italy.

Horace produces the Pieces

Vixi puellis nuper idoneus.
Te maris & terræ numeroque carentis arenæ.
Flore, bono claroque fidelis amice Neroni.

733.	21.	44. 45.		M. Lollius. M. Æmilius Lepidus.

Auguſtus being ſtill in Sicily refus'd the Conſulat, which was at laſt confer'd on Lepidus. There were on this Occaſion violent Factions form'd for Lepidus and Silanus. The Preſence of the Prince was judg'd neceſſary to diſſipate thoſe Troubles, the Conſequences of which were dreaded: but he conſtantly perſiſted in his Deſign of going to Aſia to revenge the Defeat of Craſſus and Antony. The two Competitors of the Conſulat repair to him in Sicily. He reprimands 'em, and forbids 'em to appear in Rome at the Election. He ſends Agrippa to Rome to govern it in his Abſence, and gives him in Marriage his Daughter Ju-

lia, Widow of Marcellus, making him repudiate the elder Marcella, his Siſter Octavia's Daughter. The laſt Expedition of Petronius againſt Candace Queen of Æthiopia. Auguſtus ſails from Sicily to Greece, and from thence to the Iſle of Samos, where he remain'd all the Winter. Lucius Sempronius Atratinus triumphs over Afric the twelfth of October. About the End of the Year Agrippa is oblig'd to quit Rome, and take on him the Government of the Gauls, who being haraſs'd by the Germans menac'd an Inſurrection.

Horace compos'd the following Pieces:

Juſtum ac tenacem propoſiti virum.
Tyrrhena regum progenies, tibi.
Impios parræ recinentis omen.
Sunt quibus in ſatirâ videor nimis acer, & ultra.
Juli Flore, quibus terrarum militet oris.

Years.				Consuls.
Of Rome.	*Bef J. C.*	*Of Hor.*		
734.	20.	45. 46.	M. Apuleius. P. Silius Nerva.	

Tiberius waits on Auguſtus at Samos early in the Year, and departs at the Beginning of Spring for Armenia. Auguſtus receives a ſecond Embaſſy from the Indians, he grants to Queen Candace's Ambaſſadors an Immunity from the Impoſts the Republic had layd upon the People of Æthiopia, he departs in Spring for Aſia and Bithynia, and paſſes afterwards into Syria. Rufus Egnatius conſpires againſt him. His Conſpiracy was diſcover'd and extinguiſh'd almoſt at the ſame Time. Birth of Caius Son of Agrippa and Julia. The Parthians reſolve to ſupport Artaxias King of Armenia, and Succeſſor of Artabazus. Tiberius appeaſes theſe Commotions and reinſtates Tigranes on the Throne of Armenia. Towards Summer Phraates ſubmits to Auguſtus, reſtores the Standards and Priſoners, which he had retain'd ſince the Defeat of Craſſus and of Antony, pulls down the Trophys the Parthians had erected for thoſe two Victorys, and gives him as Hoſtages four of his legitimate Sons, one of whom was Vonones afterwards King of Parthia. Auguſtus gives to Jamblicus

blicus the Principality of Arabia, to Tarcondimotus that of Cilicia, to Archelaus that of Armenia the leſs, to Herod the Tetrarchy of Zenodore, and Comagene to Mithridates. Agrippa quits the Government of the Gauls and paſſes into Spain, where he ſo intirely reduc'd the Cantabrians, who had again revolted, that he put it out of their Power to give any new Diſturbance. About the End of the Year Auguſtus returns to Samos, where he again ſpends the Winter.

Horace makes the following Pieces:

Ille & nefaſto te poſuit die.
Non ſemper imbres nubibus hiſpidos.
Celſo gaudere & bene rem gerere Albinovano.
Si bene te novi, metues, liberrime Lolli.
Si potes Archiacis conviva recumbere lectis.
Fructibus Agrippæ Siculis, quos colligis, Icci.

YEARS.				CONSULS.
Of Rome.	*Bef. J. C.*	*Of Hor.*		
735.	19.	46. 47.	C. Sentius Saturninus. Q. Lucretius Cinna Veſpillo. M. Vinicius.	

The Indians wait upon Auguſtus at Samos, and obtain the Peace they had ſued for the precedent Year by their Ambaſſadors. Marcus Vinicius is ſubſtituted in the Stead of one of the two Conſuls. Agrippa after having refus'd a Triumph, undertakes the War of Pannonia, which laſted ſeveral Years. Virgil's Voyage into Greece and his Return. He dyes in his fifty-ſecond Year, the twenty-ſecond of September. Death of Tibullus in the forty-fourth or forty-fifth Year of his Age. Auguſtus returns to Rome, the twelfth of October. Next Day the Senat, to prevent ſuch Factions for the Conſulat as had been form'd in his Abſence, make him Inſpector of the public Manners for five Years, and inveſt him with the conſular Authority for Life, together with the Power of making ſuch Laws as he ſhou'd judg proper.

Horace makes the Pieces

Martiis cælebs quid agam calendis.
Sic te Diva potens Cypri.
Cælo tonantem credidimus Jovem.
O Venus, regina Cnidi Paphique
Non quia, Mæcenas, Lydorum quidquid Etruſcos.

Years.			Consuls.
Of Rome.	*Bef. J. C.*	*Of Hor.*	
636.	18.	47. 48.	{

The Julian Law for Marriages enacted by Auguſtus. Tiberius gets the Government of Gallia comata. Tow'rds the End of the Year, Auguſtus cauſes the Title and Authority of Prince, which were to expire the ſeventh of the next January, to be continu'd to him five Years longer. He confers for the ſame Time the Office of Tribune on Agrippa.

737. 17. 48. 49. { C. Furnius. C. Junius Silanus.

Auguſtus re-eſtabliſhes and celebrates the ſecular Games, and pitches upon Horace to make the Hymns to be ſung on that grand Feſtival. He adopts Caius and Lucius the two Sons of Agrippa and Julia. Lucius was juſt born, and Caius but three Years old.

Horace publiſhes the Odes

Poſcimur. Si quid vacui ſub umbrâ.
Odi profanum vulgus, & arceo.

738. 16. 49. 50. { L. Domitius Ænobarbus. P. Cornelius Scipio.

Early in the Year Lollius the Father ſets out for Thrace to ſuccor Rimetalces Uncle and Gardian of Cotys's Children, and having defeated the Beſſi, leads his Army inſtantly into Germany. The Sicambrians beat him and he beats them in his Turn, or rather obliges 'em to retreat, and to accept ſuch Conditions of Peace as he was pleas'd to impoſe. Departure of Auguſtus for Gaul upon the News of Lollius's Diſadvantage. Agrippa is ſent into Syria, and Tiberius follows

Auguſtus. Taurus is intruſted with the Government of Rome and Italy.

Horace compoſes the Ode

O formoſus adhuc & Veneris muneribus potens.

Years,				Consuls.
Of Rome.	*Bef. J. C.*	*Of Hor.*		
739.	15.	50. 51.	M. Livius Druſus Libo. L. Calpurnius Piſo.	

Defeat of the Rætians and Vindelicians by Tiberius and Druſus, in Auguſt. Druſus was alone in the firſt Action. Tiberius was ſent to ſecond him. Auguſtus ſpends the whole Year in Gaul. Death of Propertius at the Age of forty-one. His Tomb was found in 1722, at Spello a Town of Umbria, ſix Miles from Bevagna his Birth-place, under the Ruins of a Houſe, which to this Day retains the Name of the Poet's Houſe.

740.	14.	51. 52.	M. Licinius Craſſus. Cn. Cornelius Lentulus.	

War againſt the Pannonians, the Ligurians and the Boſphorans. Auguſtus in his Abſence from Rome regulates the Affairs of Gaul, Germany and Rætia, and ſends ſeveral Colonys into Gaul and Spain.

Horace produces the Ode

Pindarum quiſquis ſtudet æmulari.

741.	13.	52. 53.	TiberiusClaudiusNero. P. Quintilius Varus.	

Agrippa at his Return from Syria is continu'd Tribune for five Years, and about the End of this marches againſt the Pannonians, who had taken up Arms again. Auguſtus returns from Gaul to Rome before the Month of March, after an Abſence of two Years and a half. The ſame Month he takes the High-Prieſthood in the Room of Lepidus deceas'd. Druſus remains in Germany.

Horace makes the Pieces following:

Divis orte bonis optime Romulæ.
Qualem miniſtrum fulminis alitem.
Quæ cura Patrum, quæve Quiritium.

Years, *Of Rome.*	*Bef. J. C.*	*Of Hor.*	Consuls.
742.	12.	53. 54.	M. Valerius Meſſala Barbatus. P. Sulpicius Quirinus.

Auguſtus is continu'd Prince for five Years. Agrippa at his Return from his Pannonian Expedition dyes in Campania about the twentyth of March, aged 51. Tiberius terminates the War of Pannonia, which had brought Auguſtus to Aquileia, where Herod waits on him with his two Sons. Firſt Expedition of Druſus againſt the Sicambrians, the Uſipetes and the Friſians, after which he takes a Survey of the Gauls.

743.	11.	54. 55.	Q. Ælius Tubero. Q. or P. Fabius Maximus.

Auguſtus muſters the Inhabitants of Rome and cloſes the ſecond Luſtrum. He alſo performs the Dedication of Marcellus's Theatre. Pliny attaches this laſt Fact to this Year, and Dio is miſtaken when he refers it to the Year 741. Tiberius marrys Julia Widow of young Marcellus and Agrippa, after repudiating Vipſania Agrippina, Agrippa's Daughter by his firſt Wife, and who was then big with her ſecond Child. Death of Octavia, Auguſtus's Siſter, Widow of Marcellus the Father, and of Mark Antony. Druſus early in the Spring returns to Germany, croſſes the Rhine, conquers the Uſipetes, invades the Country of the Sicambrians and Cheruſcians, and advances as far as the Weſer. Auguſtus, that he might be near Druſus's Army, returns to Gaul with Tiberius tow'rds the Middle of the Year. Whilſt Druſus puſhes his Conqueſts in Germany, Tiberius is ſent againſt the Pannonians and Dalmatians, whom he again reduces. About the End of the Year the Senat, on Account of the Victorys of thoſe two Princes, makes a Decree for ſhutting the Temple of Janus. Freſh Commotions of the Daci and the Dalmatians caus'd the Execution of this Decree to be ſuſpended till the following Year. Tiberius takes up Arms again to ſubdue this People.

Years,

Years.			Consuls.
Of Rome.	*Bef. J. C.*	*Of Hor.*	
744.	10.	55. 56.	Julius Antony, Son of the Triumvir. / Q. Fabius Maximus Africanus.

Tiberius and Druſus were ſtill ingag'd during Winter, the one againſt the Daci or Getæ, the other againſt the Germans, and conquer 'em in the firſt Months of the Year. Auguſtus at his Return to Rome with theſe two Princes ſhuts the Temple of Janus for the third and laſt Time, and executes all the Orders made by the Senat the preceding Year. Tow'rds the End of the Year, War breaks out again in Germany, Druſus is ſent to manage it. Tiberius ſets out too to ſuppreſs a new Inſurrection of the Dalmatians and Pannonians.

Horace compoſes the Pieces

Deſcende cælo, dic age tibiâ.
Phœbus volentem prælia me loqui.
Quum tot ſuſtineas ac tanta negotia ſolus.
Ut proficiſcentem docui te ſæpè diuque.

745.	9.	56. 57.	Claudius Druſus Nero. / T. Quintius Criſpinus.

Druſus receives the Conſulat in Germany, at the Head of his Army. Tiberius victorious in Pannonia and on the Banks of the Danube, viſits Auguſtus at Pavia, before July. Druſus, after having obtain'd a Victory over the Germans, dyes in his Summer Quarters, July 11. by a Fall from his Horſe, who tumbling on him broke his Leg. His Death happen'd the thirtyth Day after his Diſaſter. Auguſtus hearing at Pavia the News of his Fall, ſent off Tiberius immediately, who made ſuch quick Diſpatch, that he was preſent at Druſus's Death. The latter had croſs'd the Weſer and advanc'd as far as the Elbe. On the News of his Victory they decree for him at Rome a Triumph and Feaſts, as well as for Tiberius. Dionyſius of Halicarnaſſus publiſhes his Roman Antiquitys.

Years *Of Rome.*	*Bef. J. C.*	*Of Hor.*	Consuls.
746.	8.	57.	C. Marcius Cenſorinus. C. Aſinius Gallus, Pollio's Son.

Auguſtus at his Return to Rome carrys a Laurel-tree into Jupiter's Temple, for the Victorys of Tiberius and Druſus. He quits the Title of Prince, which he had born for twenty Years; but the Senat obliges him to reſume it for ten Years more. He reforms the Calendar that had got again into Diſorder and Confuſion thro' the Careleſſneſs of the Pontifs, and gives his own Name to the Month call'd formerly *Sextilis*. Tiberius is ſent to continue the War in Germany. Auguſtus to be near him, marches into Gaul. The Sicambrians ſubmit to Tiberius, who, without, concluding a Peace with the Germans, tranſport the Sicambrians to the other Side of the Rhine, and aſſigns them Lands along it's Banks on the left Hand. Horace dyes Nov. 27, being fifty-ſeven Years old, wanting eleven Days; about a Month before Mæcenas's Death.

'Tis doutleſs on the Teſtimony of the Author of the ancient Life of Horace, that People have been hitherto almoſt univerſally perſuaded that the Poet's Death follow'd that of Mæcenas. This Author ſays that Mæcenas, as he was dying, recommended Horace to Auguſtus in theſe Terms: *Horatii Flacci, ut mei, eſto memor.* But beſides that this Life contains ſeveral Facts which are at beſt very dubious, to me it appears that Prepoſſeſſion has attributed to the Words juſt cited a Senſe which they do not preſent. The Author ſays, Mæcenas gave Horace many Proofs of the conſtant Affection with which he always honor'd him, but the greateſt of all in his Will, addreſs'd to Auguſtus, wherein he ſpoke of this Poet in Terms full of Tenderneſs. This Will, which was not open'd 'till after Mæcenas's Death, had been made long before, and tho' Horace was already dead, his Name ſtill continued in it, Mæcenas not having been afterwards in a Condition to make another Will, or not having judg'd it proper to

to write it over again for ſo trifling a Matter. Here is the intire Paſſage: *Mæcenas quantopere eum dilexerit ſatis demonſtratur illo epigrammate, &c Sed multò magis extremis, tali ad Auguſtum elogio: Horatii Flacci, ut mei, eſto memor.* A Teſtament contains the laſt Words of a Man and marks the Sentiments in which he deſires to dye. *Extremis* is for *extremis verbis, ſupremis tabulis.* It may be even prov'd that this is the true Senſe of thoſe Words, by what the ſame Author ſays, that Horace was interr'd cloſe by Mæcenas's Tomb, *humatus & conditus eſt juxta Mæcenatis tumulum.* And thus Cantilicius underſtood it in theſe two Verſes:

Et Mæcenatis prope molliter oſſa ſepultus
Occubat extremis Flaccus in Eſquiliis.

There is ſtill ſomething more. Iſidorus in his *Origines* L. 19. c. 32. cites theſe Lines of a Piece in phaleucian Verſe, wherein Mæcenas expreſſes his Regrets for Horace's Death:

Lugens te, mea vita, nec ſmaragdos,
Berillos neque, Flacce mi, nitentes,
Nec percandida margarita quæro;
Nec quos Thinica lima perpolivit
Annellos, neque Jaſpios lapillos.

Theſe Lines are ſurely Mæcenas's, the Stile exactly correſponding with that of his other Fragments, and they manifeſtly ſuppoſe that the Poet dy'd firſt. In fine, ſeveral learned Men, among others Turnebus, Torrentius, Douſa, and Andrew Schot, have found ſo little Foundation for the common Opinion, that they cou'd not help quitting it, to imbrace that which I have follow'd after them. If Mr. Dacier had not been ſeduc'd by Prejudice, he might have ſav'd himſelf the Trouble of inventing Reaſons to excuſe Horace, for not having left us any Marks of his Sorrow for the Loſs he ſuſtain'd by the Death of Mæcenas.

Two Paſſages of our Poet miſunderſtood have thrown ſome learned Men into an Error concerning him. He ſays in the Satire *Hoc erat in votis*, ℣. 35:

Roſcius orabat ſibi adeſſes ad Puteal cras.
De re communi ſcribæ magnâ atque novâ te
Orabant hodie meminiſſes, Quinte, reverti. The

The first of these Verses has given room to imagin that he was an Advocate. The Conjecture is frivolous and without Foundation. The Poet's Words import only the Idea of a Solicitor, as the Romans imploy'd them, to honour their Cause by their Presence, and to shew thereby that they were interested therein.

The Author of the ancient Life of Horace and the Herd of Commentators after him have imagin'd that Horace on his Return to Rome after the Battel of Philippi bought a Clerkship in the Treasury, *scriptum quæstorium comparavit.* This Fact, which they give Us as inconteſtable, has not the least Color of Probability. In the first Place 'tis only supported by the second Verse of those I just now cited, where 'tis said that the Clerks of the Exchequer address'd themselves to Horace and implor'd his Protection in an Affair that concern'd their whole Body, *de re communi.* Now that does not suppose in any Manner that he himself was of that Body. Secondly, at his Return from Philippi he found himself without Land and without Income, as he says himself. Whence then the Money to purchase this Office? Thirdly, he refus'd to be Augustus's Secretary, which wou'd have been much more honorable and profitable than a private Clerkship in the Exchequer. Lastly, in the Epistle *Flore bono*, among the Occupations that hinder'd him from writing Verses, he makes no Mention of such an Imployment.

End of the Life of Horace.

AN

ALPHABETIC TABLE OF THE LYRIC PIECES OF *HORACE.*

According to the old and the new Diſtribution.

Pieces.	Old Diſtribution. Book.	Ode.	New Diſtribution. Book.	Ode.
A.				
Æli vetuſto.	3	17	5	5
Æquam memento.	2	3	3	9
Albus ut obſcuro.	—	—	2	11
Altera jam teritur.	5	16	2	13
Anguſtam amici.	3	2	1	19
At ò Deorum.	5	5	5	8
Audivere Lyce.	4	13	2	19
B.				
Bacchum in remotis.	2	19	1	11
Beatus ille.	5	2	5	1
C.				
Cœlo ſupinas.	3	23	2	2
Cœlo tonantem.	3	5	4	16
Cur me quereles.	2	17	4	18

PIECES.	Old Distribution. Book.	Ode.	New Distribution. Book.	Ode.
D.				
Delicta majorum.	3	6	3	1
Descende cœlo.	3	4	5	18
Dianam teneræ.	1	21	see odi profanum	
Diffugêre nives.	4	7	1	13
Dive quem proles.	4	6	see odi profanum	
Divis orte bonis.	4	5	5	15
Donarem pateras.	4	8	4	1
E.				
Eheu fugaces.	2	14	5	12
Est mihi nonum.	4	11	3	8
Et thure et fidibus.	1	36	3	17
Exegi monumentum.	3	30	5	20
F.				
Faune Nympharum.	3	18	1	18
Festo quid potius die.	3	28	1	17
H.				
Herculis ritu,	3	14	3	18
Horrida tempestas.	5	19	1	10
I J.				
Jam jam efficaci.	5	17	5	9
Jam pauca aratro.	2	15	3	16
Jam satis terris.	1	2	3	5
Jam veris comites.	4	12	4	11
Ibis Liburnis.	5	1	2	12
Icci beatis.	1	29	3	7
Ille et nefasto.	2	13	4	10
Impios parræ.	3	27	4	9
Inclusam Danaën.	3	16	2	4
Intactis opulentior.	3	24	1	20
Integer vitæ.	1	22	4	5
Justum ac tenacem.	3	3	4	6
L.				
Laudabunt alii.	1	7	1	6
Lupus et agnis.	5	4	1	8
Lydia dic per omnes.	1	8	1	7

M. Mæcenas

PIECES.	Old Distribution. Book.	Ode	New Distribution. Book.	Ode.
M.				
Mæcenas atavis.	1	1	1	1
Malâ ſoluta.	5	10	4	7
Martiis cælebs.	3	8	4	13
Mercuri facunde.	1	10	1	12
Mercuri nam te.	3	11	1	5
Montium cuſtos.	3	22	1	16
Motum ex Metello.	2	1	2	17
Muſis amicus.	1	26	3	19
N.				
Natis in uſum.	1	27	1	15
Ne fortè credas.	4	9	5	10
Nolis longa feræ.	2	12	3	11
Non ebur neque aureum.	2	18	5	6
Non ſemper imbres.	2	9	4	12
Non uſitatâ.	2	20	3	13
Nullam, Vare, ſacrâ.	1	18	1	9
Nullus argento.	2	2	3	12
Nunc eſt bibendum.	1	37	2	15
O.				
O Diva gratum.	1	35	3	6
O fons Banduſiæ.	3	13	2	5
O formoſus adhuc.	4	10	5	2
O matre pulchrâ.	1	16	5	3
O nata mecum.	3	21	2	8
O navis referent.	1	14	3	2
O ſæpè mecum.	2	7	1	4
O Venus regina.	1	30	4	17
Odi profanum.	3	30	4	20
Otium Divos.	2	16	5	4
P.				
Parcus Deorum.	1	34	2	3
Parentis olim.	5	3	3	4
Paſtor quum traheret.	1	15	2	9
Perſicos odi.	1	38	2	10
Phœbe ſylvarum.	5	18	ſee odi profanum	
Phœbus volentem.	4	15	5	19

Pindarum

PIECES.	Old Distribution. Book.	Ode.	New Distribution. Book.	Ode.
Pindarum quiſquis.	4	2	5	11
Poſcimur. Si quid.	1	32	4	19
Q.				
Quæ cura patrum.	4	14	5	17
Qualem miniſtrum.	4	4	5	16
Quando repoſtum.	5	9	2	14
Quantùm diſtet ab Inacho.	3	19	3	14
Quem tu Melpomene.	4	3	2	1
Quem virum aut heroa.	1	12	3	20
Quid bellicoſus.	2	11	4	14
Quid dedicatum.	1	31	3	3
Quid fles Aſterie.	3	7	2	16
Quid immerentes.	5	6	5	13
Quid obſeratis.	5	17	ſee Jamjam efficaci.	
Quis deſiderio.	1	24	3	15
Quo me, Bacche, rapis.	3	25	2	20
Quo quo ſceleſti.	5	7	2	6
R.				
Rectiùs vives.	2	10	3	10
Regum timendorum.	—	—	5	14
S.				
Scribêris Vario.	1	6	2	18
Septimi Gades.	2	6	4	3
Sic te Diva potens Cypri.	1	3	4	15
Solvitur acris hyems.	1	4	1	3
Spiritum Phœbus.	—	—	ſee odi profanum	
T.				
Te maris et terræ.	1	28	4	4
Tu ne quæſieris.	1	11	2	7
Tyrrhena regum.	3	29	4	8
V.				
Velox amœnum.	1	17	5	7
Vides ut altâ.	1	9	1	2
Vile potabis.	1	20	1	14
Vixi puellis.	3	26	4	2

Q. HORATII FLACCI

LYRICORUM CARMINUM

LIBER PRIMUS.

THE

ODES

OF

HORACE.

BOOK FIRST.

Q. HORATII FLACCI

LYRICORUM CARMINUM

LIBER PRIMUS.

THE

O D E S

OF

H O R A C E.

BOOK FIRST.

TABLE
OF THE
ODES
Contain'd in the firſt BOOK,

Compos'd between the Years 714 and 720 of *Rome*;
That is to ſay,
Between the 25 and 31 of *HORACE*.

New Diſtribution.	Old Diſtribution. Book.	Ode.
1. MÆcenas atavis.	1	1
2. Vides ut altâ.	1	9
3. Solvitur acris hyems.	1	4
4. O ſæpè mecum.	2	7
5. Mercuri nam te.	3	11
6. Laudabunt alii.	1	7
7. Lydia dic per omnes.	1	8
8. Lupis et agnis.	5	4
9. Nullam Vare ſacrâ.	1	18
10. Horrida tempeſtas.	5	13
11. Bacchum in remotis.	2	19
12. Mercuri facunde.	1	10
13. Diffugêre nives.	4	7
14. Vile potabis.	1	20
15. Natis in uſum.	1	27
16. Montium cuſtos.	3	22
17. Feſto quid potius die.	3	28
18. Faune Nympharum.	3	18
19. Anguſtam amici.	3	2
20. Intactis opulentior.	3	24

CARMEN

CARMEN I.

Ad Cilnium *MÆCENATEM.*

Aliis alios ſtudiis duci. Se Lyrici vatis gloriam ambire unius Mæcenatis judicio obtinendam.

MÆCENAS atavis edite regibus,
O & præſidium & dulce decus meum :

Sunt quos curriculo pulverem Olympium
Collegiſſe juvat, metaque fervidis
Evitata rotis, palmaque nobilis
Terrarum dominos evehit ad Deos.

Hunc, ſi mobilium turba Quiritium
Certat tergeminis tollere honoribus ;
Illum, ſi proprio condidit horreo
Quidquid de Libycis verritur areis.
Gaudentem patrios findere ſarculo
Agros ; Attalicis conditionibus
Numquam dimoveas, ut trabe Cypriâ
Myrtoum, pavidus nauta, ſecet mare.

Luctantem Icariis fluctibus Africum
Mercator metuens, otium & oppidi
Laudat rura ſui : mox reficit rates
Quaſſas, indocilis pauperiem pati.

Eſt

ODE FIRST.

TO

MÆCENAS.

Every Man, following the Bent of his own Inclination, ingages in a different Perſute. *Horace* ambitiouſly aſpires to the Character of *lyric* Poet, and will receive it only from the Suffrage of *Mæcenas.*

ILLUSTRIOUS Offspring of Kings, my Support and Glory; *how widely different are the Inclinations of Men!*

Some love to drive a rattling Car thro' Whirlwinds of *olympic* Duſt at the *olympic* Games. If, maugre the firy Swiftneſs that wings the Wheels, they nicely decline the dang'rous Gaol, and ſnatch the triumphal Prize from their Rivals, they imagin themſelves equal to the Gods who rule the Univerſe.

Propoſe the Wealth of *Attalus* to a Perſon whom a Faction of intriguing People is zealous to raiſe to the three firſt Magiſtracys; propoſe it to another, who is eagerly accumulating in his Granarys all the Corn of *Libya*; or to a Man, who places his Happyneſs in the Culture of the Lands his Anceſtors left him; yet never will you by this high Offer perſuade 'em to imbark in Commerce, and riſk their Lives and Fortunes in a frail Veſſel.

The Merchant congel'd with Fear at the Sight of Billows rais'd by a tempeſtuous Wind regrets the Tranquility he once injoy'd in a Country life. Is his Danger over? The Fear of Indigence obliges him to refit his Veſſels damag'd by the Storm.

Eſt qui nec veteris pocula Maſſici
Nec partem ſolido demere de die
Spernit; nunc viridi membra ſub arbuto
Stratus, nunc ad aquæ lene caput ſacræ.

Multos caſtra juvant, & lituo tubæ
Permiſtus ſonitus, bellaque matribus
Deteſtata. Manet ſub Jove frigido
Venator teneræ conjugis immemor;
Seu viſa eſt catulis cerva fidelibus,
Seu rupit teretes Marſus aper plagas.

Te doctarum ederæ præmia frontium
Dîs miſcent ſuperis; me gelidum nemus,
Nympharumque leves cum Satyris chori
Secernunt populo; ſi neque tibias
Euterpe cohibet, nec Polyhymnia
Leſboum refugit tendere barbiton.

Quòd ſi me Lyricis vatibus inſeris,
Sublimi feriam ſidera vertice.

REMARKS on ODE I. BOOK I.

ODES.] This Name we give in *Engliſh* to Pieces of lyric Poetry. The Latin Tongue does not furniſh us with a ſingle Word to expreſs the ſame Idea. *Carmen* may ſignify ſomething elſe, and *Oda* or *Ode* have been latiniz'd by Authors of the third or fourth Century. I have call'd the Odes of *Horace Carmina lyrica* or *melica*. Our Grammarians perceiving *Horace* has more than once imploy'd the ſingle Term *Carmen*, to ſignify *lyric Poetry*, have not ſcrupled to ſet it at the Head of his Odes. But it is very apparent the Poet never intended it for a general Title to them.

The

Old *maſſic* Wine regales the Toper's Palate. Supinely lolling on the flow'ry Sod, ſometimes beneath the Shade of verdant Foliage, and ſometimes at the ſacred Source of a gentle Stream, he ſcorns to paſs leſs than half the Day in *bacchanalian* Joys.

Many delight to ſhine in Arms, the loud Clangor of Trumpets and Clarions heats their Imagination; and Combats, which are to Women an Object of Horror, have Charms for them.

A Man that has a Paſſion for the Chaſe loſes even the Remembrance of a Spouſe, who loves him tenderly; he lies whole Nights expos'd to the Injurys of the Air, whether his Hounds have diſlodg'd a Hind, or a wild Boar has plung'd into his Toils.

In fine, 'tis clear, You have been powerfully attracted by the Graces of Poetry, ſince thoſe Wreaths, which adorn the Brows of Bards, have rais'd You to the Rank of Immortals.——As for me, aſſiſted by the Favor of the Muſes I only ſeek to diſtinguiſh myſelf from the profane Vulgar, by ſinging on the Lute and Lyre the cool Refreſhment of ſhady Groves and the nimble Dances of Nymphs and Satyrs.

But if You place Me in the Choir of *lyric* Bards, ſublime thro' Air I'll ſpring, nor ceaſe to ſoar, 'till ſtarry Glorys blaze around my Head.

The Stile of this Piece is a Mixture of the *Middle* and the *Sublime*. It's Characters are natural, various, and comprehended in a few Words; the Expreſſions ſometimes ſimple and plane, ſometimes metaphoric and florid, ſometimes ſpritely and ſhining, always proportion'd to the Images he draws.

It is not the firſt in the Order of his Compoſition. I leave it however at the Head of the reſt, becauſe it is like a Dedication of 'em. Beautyful as it is, I cou'd wiſh the Poet had avoided ſome Repetitions. *Evehit ad Deos, Dîs miſcent ſuperis, feriam ſidera vertice*, preſent the ſame Idea three Times, almoſt in the ſame Terms.

℣ 2. *Præſidium et Decus.*] This is ſayd in general. The Eſteem and Friendſhip of *Mæcenas* did great *Honor* to our Poet, *Decus*. He receiv'd from him, as he often acknowledges, great *Succors* in his Fortune, *Præſidium*. They who underſtand by the laſt Word the Pardon *Horace* obtain'd from *Octavian*, for having follow'd the Party of *M. Brutus*, ſuppoſe a Fact that wants Proof.

℣ 3. *Sunt quos curriculo*, &c.] The Harmony alone of theſe charming Verſes ſtamps upon the Reader's Imagination a lively Image of the Action deſcrib'd in them. We fancy ourſelves preſent at the Diverſion, that we hear the rolling of Chariots, and ſee Whirlwinds of Duſt, &c. It is only given to great Maſters to copy Nature ſo cloſely: *Lucretius*, *Virgil* and *Horace* have this Advantage above all other Poets. I have indeavor'd to infuſe the ſame Graces into the Tranſlation.

Olympium.] I ſhall not here repeat the Proofs for this Reading, which *M. Cuningam* has produc'd againſt Dr. *Bentley*, in the tenth Chapter of his ANIMADVERSIONS. They appear to me ſo ſtrong, that I can't help ſubſcribing to them.

℣ 7. *Mobilium.*] *Buſtling* to get Votes for their Friend before an Election. The Word *certat* naturally leads to this Explication.

Hunc ſi mobilium.] The Poet here diſtinguiſhes three very different Inclinations, and it is ſurpriſing that ſome Interpreters have confounded them. Others think it ſtrange that *Horace* ſhou'd make ſuch a Propoſal to thoſe three Perſons, as to the firſt to renounce an honorable Imployment, to the ſecond to give over a gainful Traffic, and to the third to abandon the Pleaſures of a quiet Life, in order to turn Adventurers at Sea, in Expectation of a remote and uncertain Fortune. Theſe Critics cou'd not have made ſo frivolous an Objection if they had not miſtaken the Poet's Thought. He does not here ſearch for an Agreement between the fourth Part which he propoſes and the three preceding ones; he will not even ſay that the laſt

laſt is more advantageous than the three former. He only conſiders the Diverſity of all theſe Conditions, without attending to the Equality or Inequality that may be found in them, and that ſufficiently anſwers the Deſign of his Piece, which is to ſhew that every Man following the Bent of his own Inclination ingages in different Imployments and is attach'd to them preferably to any other. Some, ſays he, aſpire at the higheſt Stations, to which they ſee themſelves call'd by the Suffrages of the People; ſome ſeek to inrich themſelves by the Traffic of *african* Corn; others charm'd with the Tranquility of a Country-life make the Improvement of their Eſtates their ſole Diverſion. Now if you ſhou'd propoſe to theſe Perſons to croſs the Seas, in order to make a Fortune by Trade, that is to ſay, propoſe to them a Change of Paſſion, or the Uſe of other Means for the Gratification of it than thoſe they have already imbrac'd, you cou'd never accompliſh your Purpoſe, tho' you ſhou'd give them Hopes of getting all the Treaſure of the Kings of *Pergamus*. Now I ſee no Confuſion, nor Contradiction in all this.

℣ 20. *Nec partem ſolido demere de die ſpernit.*] *Dies ſolidus* is a whole Day, *pars* is the Half of it; ſo *demere partem de die ſolido*, is to take a Moiety of a Day, *Lucretius* ſays *plus ut parte foras emergant* for *plus dimidiâ parte*; and *Horace* ſays elſe where in the ſame Senſe *Meæ partem animæ*, and *animæ dimidium meæ*.

Non ſpernit.] *He does not deſpiſe*, is for *maxime amat, he loves above all Things.* So we ſay of a hard Drinker that he does not hate a Glaſs of Wine, inſtead of ſaying he loves it in his Heart. This is a Figure of Diminution, which *Horace* uſes often, and which may be graceful in Poetry.

℣ 22. *Aquæ lene caput ſacræ.*] For *Caput ſacrum aquæ leniter fluentis*, as I have render'd it in the Tranſlation. The Sources of Fountains were conſecrated.

℣ 24. *Bellaque matribus deteſtata.*] Mothers abhor War on account of their Huſbands and Sons; but young Girls ſhou'd have no leſs an Abhorrence to it for the Sake of the Objects of their Tenderneſs, whom

Glory ſnatches from them, and liſts under the Banners of *Mars*. For this Reaſon I take *Matres* here in it's moſt extenſive Senſe, as the Poets often uſe it, for the whole Sex.

℣ 28. *Seu rupit teretes.*] *Whether a wild Boar has ruſh'd into his Toils.* I muſt own this Tranſlation appears different from the *Latin:* but I am perſuaded it is the true Senſe of the Author. They made uſe of Dogs to drive the Beaſt into their Nets, to involve him and take him with more Eaſe. *Horace* himſelf ſays ſo in the Ode, *Beatus ille:*

Aut trudit acres hinc et hinc multâ cane
Apros in obſtantes plagas.

If then the wild Boar has broken the Toils, the Chaſe is at an End, and the Huntſman has nothing left but the Deſpair of having miſt of his Prey.

Rupit is here therefore for *irrupit*, the ſimple for the compound. Our Poet writes elſewhere, *cedere* for *incedere*, and *levare* for *elevare*. It may be alledg'd 'tis a Fault to imploy the ſimple for the compound, when they have contrary Significations. I allow it, but this Fault is here corrected, becauſe the Senſe I affix to *rupit*, is ſufficiently determin'd by the Thought of the Poet, which cannot be equivocal.

℣ 29. *Te doctarum ederæ.*] *Rutgerſius* propos'd this excellent Reading, which regards the diſtinguiſh'd Rank *Mæcenas* poſſeſs'd upon *Parnaſſus*, not only by his

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CARMEN II.
AD *THALIARCHUM.*

Hortatur ad hyemem hilarè tranſigendam.

L. 1. Od. 9.

VIDES ut altâ ſtet nive candidum
Soracte, nec jam ſuſtineant onus
Sylvæ laborantes, geluque
Flumina conſtiterint acuto.

Diſſolve

his Poetry, but alſo becauſe he was as it were the Judg of Poetic Merit, and the Diſpenſer of it's Rewards. Beſides, this Correction is neceſſary, to remove a Contradiction which the vulgar Reading naturally preſents. In reading *Me*, HORACE wou'd ſay, his Poetry had rank'd him with the Gods, *Dis miſcent ſuperis*; and then wou'd add, that the Suffrage of *Mæcenas* muſt raiſe him to Heaven.

℣ 30. *Me gelidum nemus*, &c.] Theſe five Verſes are admirable for Loftyneſs of Thought, Gracefulneſs of Expreſſion, lively Images and ſmooth Cadence.

℣ 35. *Quòd ſi*, &c.] There is an Air of Flattery, and yet a Turn of Delicacy in this Concluſion. *Horace* diſtinguiſh'd from the Vulgar by the Favor of the Muſes, ſet on an equal Footing with the ſweet Singers of *Leſbos*, introduc'd to the conſecrated Groves, and admitted to the Aſſemblys of rural Divinitys, ſtill aſpires at ſomething greater. He ſtill wants to obtain the Suffrage of *Mæcenas* to ſeal his Glory with Immortality. This is to make in a couple of Words the complete Elogium of his illuſtrious Protector, and to collect in one Stroke the whole Deſign of the ODE. In ſhort this Encomium, tho' it carrys Flattery with it, is not without Foundation. *Mæcenas*, beſides ſeveral Works in Proſe, compos'd a great Number of Verſes, at the leaſt ten Books of Poetry and two of Tragedys. The *lyric* Poets, *Horace* ſpeaks of, are thoſe of *Greece*. He has the Honor to be the firſt *latin* Poet, that has deſerved to be ranked with them.

ODE II.

To *THALIARCHUS*.

He exhorts him to paſs the Winter agreeably.

BEHOLD the ſwelling Bulk of SORACTE. It looks a dazzling Mount of Snow. The leafleſs Woods bow their hoar Heads beneath the Winter's Burden. Rivers with icy Fetters bound ſuſpend their Courſe.

Diſſolve frigus, ligna ſuper foco
Largè reponens; atque benigniùs
Deprome quadrimum Sabinâ,
O Thaliarche, merum diotâ.

Permitte Divis cætera; qui ſimul
Stravêre ventos æquore fervido
Depræliantes, nec cupreſſi,
Nec veteres agitantur orni.

Quid ſit futurum cras, fuge quærere; &
Quem Fors dierum cunque dabit, lucro
Appone; neu dulces Camenas
Sperne, puer, neque tu choreas.
Donec virenti canities abeſt
Moroſa; nunc & campus, & areæ,
Leneſque ſub noctem ſuſurri
Compoſitâ repetantur horâ.

REMARKS on ODE II.

HORACE here expoſes his uſual Topic of Morality. Like a ſtanch *Epicurean*, he draws an Argument from ev'ry Thing in Favor of Mirth, ev'ry Age of Man, ev'ry Seaſon of the Year, ev'ry Event of Life is a new Solicitation to his Pleaſure. We ſhall ſee further Proofs of this in the ODE *Solvitur acris hyems*, and in ſeveral others. The Poet probably made this Piece on his Arrival at *Thaliarchus*'s Villa in the Neighborhood of Mount *Soracte*.

℣ 1. *Stet nive.*] That is to ſay *conſtet nive*. HORACE preſents this Mountain to our View *quaſi totus nive conſtaret*, as if it's whole Conſiſtence were of Snow. They, who explane it otherwiſe, have not perceiv'd the whole Force of this Expreſſion. This Figure has a good Effect here, and is perfectly well ſupported by the

Throw Piles of Billets on the blazing Hearth, my THALIARCHUS, to diſſolve the Cold without; but to unfix the Froſt within, be more generous, and inſtant in your largeſt Flagon fetch Us Nectar four Years old.

Be this thy ſole Concern; leave the reſt to the Care of the Gods. At the firſt Signal of their Diſpleaſure the licentious Rage of the Winds in Mutiny confederate againſt the foaming Billows of the Sea is ſudden huſh'd, and the dying Gales pant upon the talleſt Trees.

Seek not to know To-Morrow's Caſualtys; but look on each Day, which Fortune ſhall allow beyond the preſent, as a mighty Treaſure. In the Bloom of Life, whilſt moroſe Old age is ſtill at Diſtance, it will be graceful enough in You to love the ſportive Dance and charming Song, to frequent the Field of MARS, to appear in the public Walks, and to be found in the Ev'nings Duſk true to your Aſſignations at thoſe agreeable Rendezvous, where Friends in gentle Whiſpers impart the Secrets of their Souls.

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the Images the Poet exhibits in the three ſubſequent Verſes.

℣ 6. *Benigniùs.*] The Neceſſity of the Verſe, ſays Mr. *Dacier*, oblig'd HORACE to commit a Fault contrary to all Rules, which exacted his writing *largiùs* after he had put down *largè*. I don't know whether the *Latins* had the ſame Delicacy upon that Point that we have, at leaſt it appears to me that there is Room to doubt it. In the ODE *Quid fles Aſterie:* HORACE ſays, *& te ſæpè vocanti duram difficilis mane*, where, according to Mr. *Dacier*'s Principle, the Poet ſhou'd have ſaid, *vocanti duram dura mane*; and I cou'd produce ſev'ral other Examples thereof. Another Reaſon which hinders me from ſubſcribing to the Cenſure of this knowing Commentator, is, that I don't ſee what could oblige HORACE to ſacrifice the Juſtneſs from which he is ſayd to deviate. A Poet like

him cou'd hardly be at a Loſs to match the Regularity of a Verſe with the Juſtneſs of an Expreſſion. Who will be perſuaded that he was not able to turn his Verſe ſo as to bring in *largiùs* after *largè*, or *benignè* before *benigniùs?* I cou'd cite Poets in our Days far inferior to HORACE, who are unacquainted with this Neceſſity, and whom no Form of Verſe cou'd ever oblige to admit an Expreſſion which did not to them appear juſt. M. *Cuningam*, induc'd apparently by Mr. *Dacier*'s Scruple, is for introducing *benignior* into the Text. This Correction wou'd remove the Difficulty if there was any; but it is equally deſtroy'd by the Manuſcripts and Editions, and the Text does not ſtand in need of it.

℣ 9. *Permitte Divis cætera.*] The *Stoïcs* attributed the moſt inconſiderable Events to Divine Providence. The *Epicureans* on the contrary made all depend on Hazard and Fortune. HORACE ſets forth both theſe Sentiments in this and the following Stanza. Nothing here proves *Thaliarchus* a *Stoïc*, as Mr. *Dacier* pretends. The Poet only tells his Friend, that, Whether

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CARMEN III.

AD *SESTIUM.*

Veris adventu et vitæ brevitate nos ad hilaritatem invitari.

L. 1. Od. 4. SOLVITUR acris hyems gratâ vice veris & Favonî,
Trahuntque ſiccas machinæ carinas.

Ac neque jam ſtabulis gaudet pecus, aut arator igni;
Nec prata canis albicant pruinis.

Jam

ther *Stoïc* or *Epicurean*, he ſhou'd equally think of injoying the Pleaſures of Life, and leave all the reſt to the Care of the Gods or to Fortune. This I think the true Senſe of this Paſſage.

℣ 10. *Strauere ventos.*] No Image can be more lively, no Cadence more pompous, no Expreſſion more emphatic. Maſter-ſtrokes will ſlip from great Poets in their minuteſt Pieces.

℣ 16. *Neque tu choreas.*] *Scaliger* has found this *tu* uſeleſs and inſipid. The *Latins* apparently did not judg ſo, ſince they have often expreſs'd themſelves in the ſame Manner, as Dr. *Bentley* has obſerv'd and prov'd.

℣ 18. *Nunc & campus.*] *Nunc* refers to *Donec*, and means that Youth is the fitteſt Seaſon for ſuch Pleaſures, as is ſufficiently clear from the Word *puer* in the 16th Verſe. The Poet in ſhort only regards *Thaliarchus*'s Age, and not the bitter Seaſon of the Year, which he ſpeaks no more of after the two firſt Strophes, and which ſeems a little improper for a nocturnal Rendezvous or a *tête-à-tête* Gallantry out of Doors.

ODE III.

To *SESTIUS.*

That the Return of Spring and the Shortneſs of Life invite us to live merrily.

AT lenth amiable SPRING born on the expanded Wings of a ZEPHYR puts rigorous WINTER to Flight. Now Mariners by the Help of Machines draw down their Ships which lay on the Dry to the neglected Seas.

The ranging Ox is no longer pleas'd with his once warm Stall, the Cottage-ſwain no longer hangs o'er the late inliv'ning Blaze, and our Fields are no more ſhag'd with nipping White.

Jam Cytherea choros ducit Venus imminente lunâ;
Junctæque Nymphis Gratiæ decentes
Alterno terram quatiunt pede: dum graves Cyclopum
Vulcanus ardens urit officinas.

Nunc decet aut viridi nitidum caput impedire myrto,
Aut flore, terræ quem ferunt solutæ.

Nunc & in umbrosis. Fauno decet immolare lucis,
Seu poscat agnâ, sive malit hædo.

Pallida Mors æquo pulsat pede pauperum tabernas
Regumque turres. O beate Sesti,
Vitæ summa brevis spem nos vetat inchoare longam.

Jam te premet nox, fabulæque Manes,
Et domus exilis Plutonia: quo simul mearis,
Non regna vini sortiere talis.

REMARKS on ODE III.

THE Character of this ODE is spritely enough. Even the Concluſion, which to Us appears ſerious, is, in the Poet's Way of Thinking, quite the Reverſe. According to the Principles of the EPICUREANS, the Proſpect of Death was a Reaſon for paſſing Life agreeably, and that's all HORACE propoſes by it. He unites here three Feaſts of the Spring, viz. thoſe of VENUS, FAUNUS, and the DEAD.

ỳ 1. *Sol-*

VENUS now re-aſſembles her Choirs of Virgins at Moon-riſe, and leads the Ball. The Nymphs and the Siſter-Graces in modeſt Attire dance Hand-in-Hand to rural Harmony on the verdant Level; whilſt VULCAN with aduſt Viſage urges the black Labors of the ſweating CYCLOPS, and blows up the raging Fires of his glowing Forges.

The univerſal Gaiety invites Us to perfume ourſelves with Eſſences, and to adorn our Heads with Crowns of od'rous Myrtle, or Flow'rs new-ſpringing from the Boſom of th' unfolding Earth.

The Seaſon reſtores the Feaſts of FAUNUS. 'Tis Time to enter the Groves conſecrated to this God. A bleating Lamb, or, if he more approves a Kid, a tender Kid muſt ſtain his ſhaded Altar.

Happy SESTIUS, let us make the moſt of theſe golden Moments that are ſo tranſient. The terrific King knocks without Diſtinction as well at the tower'd Structure of the Monarch, as at the humble Hut of the Peaſant. Our Lives at the longeſt are too ſhort for entertaining diſtant Hopes.

An eternal Night haſtens to invelop thee, the Purgators of departed Spirits, ſo mightily talk'd of, ſoon will explore thee, and PLUTO's gaunt Domain will be the Goal where thy ſhort Race of Life muſt quickly terminate. There once arriv'd, bid adieu to the ſov'rein Pow'r of ruling the Glaſs at Feaſts which the Game of Hazard has ſo oft decided in thy Favor.

℣ 1. *Solvitur.*] This is a fine Beginning; there is Poetry in the Turn, and Juſtneſs in the Expreſſion.

℣ 2. *Trahuntque ſiccas.*] I confeſs this Verſe has ever given me Pain. The Image of theſe Ships hal'd to Sea by Engines, has, I think, ſomething groſs in it, which does not ſort well with ZEPHYRS, VENUS, NYMPHS, and GRACES. This diſagreeable Diſparate ſpoils the Beginning of the ODE a little, which in other Reſpects is not without it's Beautys.

℣ 13. *Pal-*

℣ 13. *Pallida Mors.*] This is the ſecond Motive HORACE urges to ingage *Seſtius* to injoy the Pleaſures of Life. Mr. *Dacier* thinks the Poet ſpeaks of the *mortuary Feaſts*. This Conjecture improves the Paſſage, and agrees perfectly well with my Sentiment of the Deſign and Conduct of the ODE.

℣ 14. O

CARMEN IV.

* A. U. C. DCCXV.

[AD *POMPEIUM GROSPHUM.*

Amicum ſibi ac patriæ reſtitutum gratulatur.

L. 2. Od. 7.

O Sæpè mecum tempus in ultimum
Deducte, Bruto militiæ duce,
Quis te redonavit Quiritem
Dîs patriis, Italoque cœlo,
Pompei, meorum prime ſodalium?
Cum quo morantem ſæpè diem mero
Fregi, coronatus nitentes
Malobathro Syrio capillos.

Tecum Philippos & celerem fugam
Senſi, relictâ non bene parmulâ;
Quum fracta virtus, & minaces,
Turpè! ſolum tetigere mento.

Sed me per hoſtes Mercurius celer
Denſo paventem ſuſtulit aere:
Te rurſus in bellum reſorbens
Unda fretis tulit æſtuoſis.

Ergo obligatam redde Jovi dapem;
Longâque feſſum militiâ latus
Depone ſub lauru meâ; neu
Parce cadis tibi deſtinatis.

℣ 14. *O beate Seſti.*] Probably *Lucius Seſtius Nepos*, who had continu'd conſtantly faithful to *Brutus*'s Party, and whom *Auguſtus*, to attach him to his Intereſt, made Conſul in his own Room in the Year 731.

ODE IV.

To *POMPEIUS GROSPHUS.*

He is overjoy'd at his Return to *Rome.*

O POMPEY my earlyeſt Acquaintance, with whom I've often o'er the ample Bowl paſs'd half the Day during the Summer's Heats, my Head the while with ſweeteſt Roſes crown'd, and perfum'd with the moſt exquiſit Eſſences of the *Levant*; what good Genius has at lenth given thee back to *ROME*, to thy native Country, to thy Gods? Alas! how oft have You and I to extreme Dangers been expos'd, when we ſerv'd in *Brutus*'s Army?

Our luckleſs Stars doom'd both of Us to try *Philippi*'s bloody Battle, for our dreadful Rout ſo memorable, where I to ſpeed my Flight ignobly dropt my cumb'rous Shield; where Valor itſelf prov'd impotent; where the Victor forc'd the fierceſt Heros to gnaſh, inglorioufly! th' inſanguin'd Duſt.

Amid my Terrors, the God of Eloquence and Wit diffus'd a Veil of thicken'd Air around me, and ſafe convey'd me thro' the hoſtil Throng. But a tempeſtuous Tide ingulf'd my Friend, and bore thee back to new Slaughter.

Now then to Eaſe reſtor'd acquit thy Obligations: offer to JOVE the promis'd Sacrifice; enter my Grove of Laurels, and thy ſelf repoſe, ſpent with the military Toils of many Years; ſpare nor the breathing

Odors

Oblivioſo levia Maſſico
Ciboria exple: funde capacibus
Unguenta de conchis. Quis udo
Deproperare apio coronas,
Curatve myrto? Quem Venus arbitrum
Dicet bibendi? Non ego ſaniùs
Bacchabor Edonis: recepto
Dulce mihi furere eſt amico.

REMARKS on ODE IV.

THIS ODE is a Kind of *in promtu*, and may be eſteem'd a Maſter-piece. The Poet ſeems to have made it at his own Houſe, being in Company, when his old Friend *Pompeius Groſphus*, who had been ſeveral Years abſent, and whoſe Return he had deſpair'd of, by his ſudden Entrance threw him into Raptures. The Scene preſents itſelf naturally, and gives to the Sentiments therein expreſs'd an unſpeakable Life and Piquancy which highly inhance their Worth.

Mr. *Maſſon* places the Compoſition of this ODE at the Beginning of 715. Mr. *Dacier* carrys it forward to 719. I think the firſt Sentiment alone probable. When the Peace was concluded at *Miſenum* between *Sextus Pompey* and the *Triumvirs*, the latter granted a general Amneſty to thoſe who had follow'd *Pompey*'s Party. This was therefore a favorable Opportunity for *Horace*'s Friend to throw down his Arms and return to *Rome*. They granted no ſuch Thing after *Pompey*'s Defeat, which was follow'd by his Flight and Death. All the Senators and Knights who had been attach'd to him, were puniſh'd with Death, except a very inconſiderable Number. His Legions were incorporated with thoſe of *Octavian*. The Slaves were deliver'd to their Maſters to be puniſh'd by them, and thoſe who did not find their Maſters, were crucify'd. 'Tis probable *Horace*'s Friend would have met with no more Mercy than the Senators and Knights. This

Odors nor the Wine I deſtin'd for thy Uſe; ſwill pond'rous Brimmers of this ſprightly Maſſic, potent to extinguiſh the Remembrance of anxious Cares. Quick, quick, my Slaves, twine Wreaths of Parſly or of Myrtle green. Let's ſee whom the lucky Caſt will Sov'rein of the genial Feaſt deſign. I am determin'd to play the *Bacchanal* to Day. Can a little Madneſs be more agreeably plac'd than at the unexpected Return of an old Friend?

Piece was therefore made in 715, which was Horace's 26th Year.

℣ 1. *Sæpè.*] The Dangers our Poet underwent in *Brutus*'s Army were the Battle near *Apollonia* againſt ſome Cohorts of *Caius Antony*, another againſt the *Lycians*, and ſeveral ſlight Actions, that preceded the deciſive Stroke at *Philippi*, and which are related by Hiſtorians.

Mecum —— Bruto militiæ duce.] As HORACE cou'd eaſily have omitted this Circumſtance, and has not, it proves againſt Mr. *Dacier* that the Poet was not afraid of reviving in Octavian's Mind the Idea of his Ingagement in *Brutus*'s Army, as we ſhall farther ſee in the ODE *deſcende cælo*, and elſewhere.

℣ 3. *Quis te redonavit.*] This is not an Interrogation proceeding from Uncertainty or Ignorance, but a Manner of Exclamation, a natural and lively Expreſſion of the Poet's Joy. In Fact this Friend of his was very lucky to have been with *Sextus Pompey* in Sicily. The Troops who declar'd for the ſame Party in the Eaſt were not comprehended in the Peace of *Miſenum*.

℣ 9. *Philippos.*] This Conſtruction is doubly remarkable, *ſenſi Philippos & fugam* for *ſenſi Philippenſem fugam*. Many are the Examples, where the ſame Idea is divided in the Expreſſion; but I don't know whether *ſentio* for *interſum*, as the Poet here imploys it, can be found, any where elſe.

℣. 10.

℣ 10. *Parmulâ.*] HORACE's Candor is obſervable in preſerving to Us in his Works the Memorial of his Cowardiſe. But in this he had great Precedents. *Archilochus*, *Alcæus* and *Demoſthenes* had the like Adventure before him, and publickly avow'd it. Nothing can cover their Fault more advantageouſly. Next to Brav'ry, ſays Mr. *Tourreil*, I know nothing more brave than a frank Confeſſion of Poltronery.

℣ 11. *Fracta virtus.*] That is *virtus ipſa reſiſtendo impar fuit.* This is to do Juſtice to the conquer'd, and at the ſame Time to praiſe the Conquerors. The beſt Troops were on the Side of *Brutus* and *Caſſius*, but Victory declar'd for *Octavian* and *Antony*. The more formidable an Enemy, the more glorious the Defeat.

℣ 12. *Turpè!*] I believe HORACE did not intend to refer this Word to *ſolum*, but to give it the Force of an Exclamation, which adds Sentiment to the Thought.

℣ 13. *Mercurius celer.*] This is the ſecond Time this Epithet appears in the Compaſs of five Verſes. The *latin* Poets, tho' they cou'd have avoided 'em, made no ſcruple of theſe Repetitions. I think at leaſt they ſhou'd have ſet 'em at a greater Diſtance.

℣ 15. *Te rurſus, &c.*] The Allegory is beautyful and well kept up, the Terms are choſen with Taſt and imploy'd with Juſtneſs. This, ſays Mr. *Dacier*, is purely Hiſtorical. I grant it, but not in the Senſe he gives it. That ſeveral of thoſe who eſcap'd from

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CARMEN V.

AD *MERCURIUM.*

Graviſſimas vel in inferis pœnas ſævitiæ conſtitutas eſſe.

L. 3. O. 11. MERCURI, (nam te docilis magiſtro
Movit Amphion lapides canendo)

Tuque

Philippi imbark'd for *Italy*, in order to try to make their Peace; that the Veſſel which carry'd 'em was ſorely damag'd by a Tempeſt; that HORACE by the Favor of *Mæcenas* obtain'd his Pardon; laſtly that *Pompey* our Poet's Friend, and others not having the ſame Protection, return'd in the ſame Veſſel to *Sicily*, where they were receiv'd by *Sextus Pompey*, *all this* is the pure Invention of Mr. *le Fevre* countenanc'd by Mr. *Dacier* without Neceſſity and without Proof. The Truth of the Story is, That after the Battle of *Philippi* the greateſt Number of *Brutus*'s Troops imbrac'd the Amneſty that was granted them. The reſt got aboard the Fleet of *Domitius* and *Murcus*, which latter ſail'd to join young *Pompey* againſt *Octavian* and *Antony*. 'Tis very natural to think that HORACE's Friend imbark'd on *Murcus*'s Veſſels, and that 'tis in this Senſe the Poet ſays to him, *te rurſus in bellum reſorbens unda fretis tulit æſtuoſis, a ſtormy Sea ingag'd thee anew in the Misfortunes of War.*

℣ 18. *Longâ feſſum militiâ.*] Five Years of War in a Party ever unfortunate are enow to tire a young Gentleman who has taken up Arms in Hopes of making his Fortune.

℣ 19. *Lauru.*] The ſingular for the Plural, the Diſtributive for the Collective. I ſee no other Myſtery in it. Some will have this *Laurel* and alſo *Mercury* in the 13th Verſe to be *Mæcenas*, which is to ſuppoſe what can't be prov'd, that HORACE obtain'd his Pardon by the Favor of *Mæcenas*.

ODE V.

To *MERCURY*.

That Cruelty is puniſh'd even in Hell.

MERCURY, who by thy divine Leſſons haſt *Amphion* taught to render Rocks moſt docile to

Tuque Teſtudo reſonare ſeptem
Callida nervis,
Nec loquax olim, neque grata; nunc &
Divitum menſis & amica templis,
Dic modos, Lyde quibus obſtinatas
Adplicet aures.

Tu potes tigres comiteſque ſylvas
Ducere, & rivos celeres morari.
Ceſſit immanis tibi blandienti
Janitor aulæ
Cerberus: quamquam furiale centum
Muniunt angues caput, æſtuatque
Spiritus teter, ſanieſque manat
Ore trilingui.

Quin & Ixion Tityoſque vultu
Riſit invito: ſtetit urna paulum
Sicca dum grato Danai puellas
Carmine mulces.

Audiat Lyde ſcelus atque notas
Virginum pœnas, & inane lymphæ
Dolum fundo pereuntis imo,
Seraque fata
Quæ manent culpas etiam ſub Orco.
Impiæ, (nam quid potuere majus?)
Impiæ ſponſos potuere duro
Perdere ferro.

Una de multis face nuptiali
Digna, perjurum fuit in parentem
Splendidè mendax, & in omne virgo
Nobilis ævum:
Surge, quæ dixit juveni marito,
Surge, ne longus tibi ſomnus, unde
Non times, detur: ſocerum ac ſceleſtas
Falle ſorores;

to his Songs; and Thou, O ſounding LYRE, who with Skill doſt into Voice and Harmony awake ſeven trembling Strings one ſilent and devoid of Grace, who by Kings and Gods careſs'd doſt crown the Joys of Tables and of Temples, beneath my gentle Touch bring forth aſſuaſive Airs that may ſoftly ſteal upon th' unfolding Ear of ſtubborn LYDE.

By thy imperial Strains thou'rt powerful to draw fierce Tigers and liſt'ning Foreſts in thy dancing Train; Thou doſt th' impetuous Courſe of headlong Floods ſuſpend. CERBERUS, the hideous Sentinel of th' infernal Palace, who, like the Furys, has a hundred griſly Serpents briſtling on his Head, who from three frightful Throats a peſtilential Steam exhales, and diſgorges a black inſanguin'd Foam lull'd by the Sweetneſs of thy Sounds confeſt thy Force.

From *Tityus* and *Ixion*, maugre the Violence of their Anguiſh, the Magic of thy pleaſing Numbers extorted Smiles. The *Danaides* were inchanted with the Harmony, their ſtreaming Urns dropt from their Hands, and became for the firſt Time dry.

Learn, cruel LYDE, the Crime theſe unhappy Brides committed and the Puniſhment they bear. Victims to Vengeance, who, tho' ſlow ſhe moves, purſues the Guilty even to Hell, they are doom'd with idle Toil to fill a Hogſhead, which as it's leaky Bottom lets the Water out as faſt as they pour in. Their Impiety intirely new (for can Hell a Crime invent of blacker Dye?) their Impiety tranſported 'em to plunge into the Breaſts of their guiltleſs Bridegrooms a bloody Dagger.

One only of the num'rous Race, worthy of *Hymen*'s Bliſs was found, who, to her immortal Honor, by a glorious Lye prov'd to her perjur'd Father falſe and true to Love:

Ariſe, ſays She, ſweet Youth, ariſe. A Sleep eternal I am charg'd to give thee with the ſame Hand which a few Minutes ſince ingag'd to thee my Faith. Fly th' unſuſpected Fury of my Father, fly, fly the Rage of my inhuman Siſters.

Alas!

Quæ, velut nactæ vitulos leænæ,
Singulos, eheu! lacerant. Ego illis
Mollior nec te feriam, neque intra
Clauſtra tenebo.

Me pater ſævis oneret catenis,
Quòd viro clemens miſero peperci;
Me vel extremos Numidarum in agros
Claſſe releget.
I, pedes quò te rapiunt & auræ,
Dum favet nox & Venus; I ſecundo
Omine, & noſtri memorem ſepulcro in
ſculpe querelam.

REMARKS on ODE V.

HORACE has greatly rais'd the Subject of this ODE by his pindaric Manner of handling it. There is Reaſon to believe he was young when he wrote it; if ſo, he was already a great Maſter in Poetry.

℣ 5. *Nec loquax olim, neque grata; nunc &.*] 'Tis a Pity a Verſe of ſo harſh Cadence ſhou'd eſcape our Poet in a Piece ſo charming and ſo correct in it's Verſification.

℣ 13. *Cerberus.*] The Image of this monſtrous Dog is ſo natural, I mean ſo hideous, that one can ſcarce read this Stanza without Horror. HORACE has no where elſe united ſo much Force at once in the Ideas, the Expreſſions and the Cadences. In this ſingle Strophe we may diſcover the great Poet.

℣ 14. *Æſtuatque.*] The Reading hitherto has been: *Muniunt angues caput ejus, atque.* The greateſt Critics have found this Verſe unworthy of HORACE. Never did he imploy *ejus* in an ODE unleſs it were diſtributive and follow'd by *qui*. Here it is abſolutely uſeleſs, it miſmatches the Verſe, and prepoſterouſly

Alas! the inſtant I ſpeak, they without Remorſe mangle and disjoint their Lovers, as famiſh'd Lioneſſes tare young Bulls to Pieces. Melted to Pity by a purer Flame I ſpare thy Life and give thee Liberty.

Let my barb'rous Sire weigh down my Youth with galling Chains for not ſhedding the innocent Blood of my unfortunate Conſort; an Exil let him ſend me to *Numidia*'s remoteſt Waſts.——

Fly and be happy; Land and Sea are open to thee; conducted by VENUS and by NIGHT conceal'd go, and good Luck attend thee; only remember one Day on my Tomb t'ingrave in laſting Characters my matchleſs Piety and thy juſt Regrets.

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rouſly throws an inſipid Languor into one of the fineſt Pieces of Poety, that ever proceeded from the Pen of our Poet. How to refer *ſpiritus* to *manat* is no leſs an Obſtruction. What a fantaſtic Diſpoſition of Terms? What a ſtrange Way of ſpeaking? Is it natural that a Breath, a Vapor ſhou'd be capable of running or flowing out? All this has given Room to believe the Text to be defective and a Correction quite neceſſary. Dr. *Bentley* riſk'd one which has miſcarry'd. This which I have follow'd appears very natural. It differs but little from the ordinary Reading, it detaches *ſpiritus* from *manat*, and gives it another Verb much more agreeable to it, in ſhort it ſupports the Cadence of the Verſe perfectly well, and preſents a moſt beautyful Senſe. Mr. *Cuningam* introduc'd it into the Text before me.

℣ 21. *Audiat Lyde.*] At the Beginning of his Song he repeats *Lyde*'s Name, to give her to underſtand that 'tis on her Account particularly he ſings the Inſpiration of *Mercury* and his *Lyre*.

℣ 48. *Inſculpe querelam.*] Of all the Readings propos'd this appears to me the beſt. I believe that *ſcalpere* or *ſculpere ſepulchro, ære, ſaxo, marmore* are not to be found in good Authors, without the Prepoſition *in*.

ODE

CARMEN VI.

Tiburtini ſeceſſûs amœnitatem deſcribit.

L. 1. Od. 7.

LAUDABUNT alii claram Rhodon, aut Mitylenen,
Aut Epheſum, bimariſve Corinthi
Mœnia; vel Baccho Thebas vel Apolline Delphos
Inſignes; aut Theſſala Tempe.

Sunt quibus unum opus eſt intactæ Palladis arces
Carmine perpetuo celebrare, &
Undique decerptam fronti præponere olivum.

Plurimus in Junonis honorem
Aptum dicit equis Argos, diteſque Mycenas.

Me nec tam patiens Lacedæmon,
Nec tam Lariſſæ percuſſit campus opimæ,
Quam domus Albuneæ reſonantis,
Et præceps Anio, ac Tiburni lucus, & uda
Mobilibus pomaria rivis.

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REMARKS on ODE VI.

THIS is properly but a Fragment. Mr. *Dacier* with Reaſon ſuſpects that Verſes are wanting in ſome Part of this ODE. Doutleſs we want the

ODE VI.

He extols the delightful Situation of *Tivoli*.

LET others for the Subject of their Praiſes chuſe the fam'd Iſle of *Rhodes*, or the Citys of *Epheſus* and *Mitylene*. Let them extol or *Corinth* that commands two Seas; or *Thebes* high-honor'd by the Birth of *Bacchus*; or *Delphos* for *Apollo*'s Oracles renown'd, or the delicious Vales of *Tempe* rich Ornament of Theſſaly.

Some there are whoſe Muſe is conſtantly imploy'd in ſinging the Citadel of *Athens* ſacred to chaſt *Minerva*. This Field already reap'd by many others produces ſtill new Flow'rs to form poetic Crowns for them.

In ſhort, moſt of our Bards pay *Juno* all their Homage. They celebrate no other Place in ſounding Strains but *Argos* and *Mycenæ*, both by the Protection of this Goddeſs honor'd, both great in Fame, this for it's Opulence and that for generous Steeds.

As for Me, I am with *Tivoli*'s delightful Shades inchanted, and it's beauteous Orchards by a thouſand ſhifting Streams divided. I joy to hear *Albula* roll with mighty Noiſe her ſulphurous Waters from the Mountain's Height, and rapid *Teverone* precipitate his numberleſs Caſcades from Steep to Steep. *Sparta* ſo commended for the Patience of it's Citizens, and *Lariſſa* for it's fertil Paſturage preſent nothing to my Taſt ſo agreeable as this ſoft Scene of Solitude. *

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the Concluſion. After a long and pompous Enumeration of the moſt charming Citys and moſt agreeable Countrys of *Greece*, we expect to ſee the ſweet Retreat of *Tivoli* plac'd far above 'em all in a graceful Picture expreſſing it's every Beauty. No

ſuch Matter, there is a very ſlight and imperfect Sketch of it in three Verſes only, and the Reader is ſurpriz'd to ſee the Poet abandon him on a ſudden juſt as he begins to enter on the Subject. The old Grammarians, who have tranſmitted HORACE's Works to Us, apparently perceiv'd this Default; but willing to remedy it increas'd the Evil. They found another of his ODES compos'd of Verſes of the ſame Form, which begins by *Albus ut obſcuro*, where *Tibur* is barely nam'd. This was Ground ſufficient for them to imagin *that* ODE to be the Remainder of *this*, they were pleas'd with the Diſcovery, and the Herd of Scribes did not fail to tag 'em together in their Manuſcripts. This is not the only Time that they united two Pieces of HORACE in one. We ſhall ſee more Examples of that hereafter. But had they imploy'd the leaſt Criticiſm, they might eaſily have perceiv'd ſenſible Differences between the two Pieces of which they form'd *this*. They have nothing in common for the Subject. *Here* the Poet prefers a Country of *Italy* to the Delights of *Greece*; *there* he writes to a Friend under Apprehenſions of a Diſgrace, and counſils him to cheriſh his Heart with good Wine like a wiſe *Epicurean*. In the former there is not even Mention made of *Plancus*, to whom he addreſſes his Diſcourſe in the latter. I add that from the Union of theſe two ODES wou'd reſult diſagreeable Repetitions. *Perpetuum carmen* wou'd be ſoon follow'd by *perpetuò*, and after *uda pomaria*, we ſhou'd find *uda tempora*. In fine, *Scaliger* and *Heinſius* ſaw ſeveral very ancient Manuſcripts, where theſe two Pieces were intirely ſeparate. All this ingages me to re-eſtabliſh this Partition. Mr. *Dacier*, who has not judg'd proper to do ſo, offers nothing able to counter-balance the Reaſons I am ſupported by. 'Tis likely HORACE compos'd this Piece ſoon after *Mæcenas* had gratify'd him with a *Villa* in the Country of the *Sabins*: Or, poſſibly he made it ſome Time before, in order to ſolicit genteely the Liberality of his illuſtrious Protector.

℣ 5.

℣ 5. *Palladis arces.*] I put *arces* inſtead of *urbem* which is the Reading of the printed Books, and in all appearance the Gloſs of a Grammarian. Mine is the Reading of the excellent Manuſcript of *Oxford*, and *Lambinus* found it in ſeveral others which he conſulted. It renders the Expreſſion beſides more juſt. The City of *Athens* honor'd ſeveral Divinitys, but the Citadel was only under the Protection of *Minerva: Urbem colentes Deos, præſidemque arcis Minervam*, ſays *Livy* in l. 31. c. 30.

℣ 6. *Carmine perpetuo*] Learned Commentators explane theſe Words in a more refin'd Manner than I tranſlate them. I reſpect their Erudition, but think it very uſeleſs for the Underſtanding of HORACE.

℣ 7. *Undique decerptam, &c.*] This Verſe has ſet two eminent Critics together by the Ears. Mr. *Dacier* pretends it ſhou'd be read after this Manner,

Undique decerptæ frondi præponere olivam;

that is, *to prefer the Olive to other Trees.* He adds that all other Explications to him appear puerile and ridiculous. Dr. *Bentley* pays as little Compliment to Mr. *Dacier*'s Sentiment, and returns him Cenſure for Cenſure. I never, ſays he, ſaw any thing more inſipid, not to ſay more impertinent, *nihil profectò invenuſtius vidi, ne dicam ineptius.* Thus far then our Critics are nearly equal upon the Article of Abuſe. It remains to judg which of them is in the Right, a Point eaſy to diſcover. In the firſt Place, the Reading follow'd by Mr. *Dacier* has all the Air of a modern One. It is not to be found in any one Manuſcript, no, nor in a printed Copy before *Eraſmus*, the firſt who preſum'd to alter the Text in this Place. Dr. *Bentley*, little us'd to ſpare the ancient Editions in other Places, reſpects 'em here. They are all for him. This ſingle Point already forms a ſtrong Prejudice in his Favor. Secondly Mr. *Dacier* produces no Proof of his Sentiment, he requires to be believ'd upon his Word. But is it allowable to change an original Text, receiv'd by all Antiquity, without alledging Reaſons for ſuch alteration, eſpecially if

this Text can be explan'd in a good Senſe? Dr. *Bentley* not ſatisfy'd with citing the Manuſcripts, which are all for him, does more, he juſtifys the Explication he gives to the Text. He proves that *undique decerptam fronti præponere olivam* is nothing elſe than *ex argumento undequaque exhauſto coronam ſibi poeticam quærere, to indeavor to merit the Character of Poet by treating a Subject handled a hundred Times before, to aſpire to a Crown, which ev'ry One has already taken his Share of.* He ſhews the Juſtneſs of this Expreſſion by the Conformity of this Paſſage of HORACE with this other of *Lucretius*,

Juvatque novos decerpere flores,
Inſignemque meo capiti petere inde coronam,
Unde priùs nulli velarunt tempora Muſæ.

He adds that the Poets had different Crowns according to the Difference of the Subjects they treated, and that an Olive-crown was peculiar to them who made Verſes in Honor of *Pallas* or the Citadel of *Athens*. In ſhort he ſhews that *præponere olivam fronti* is not ſo extraordinary a Manner of ſpeaking as may be imagin'd, and that *Valerius Flaccus* has in the ſame Senſe ſaid *prætexere frondes*. If I am not miſtaken, theſe Proofs are more than ſufficient to maintain the ancient Reading and deſtroy that of Mr. *Dacier*.

However I have hit upon an Explication of this Paſſage very different from all hitherto propos'd, and which in my Opinion deſerves a no leſs favorable Reception. I make but a ſlight Alteration in the ancient Reading I've follow'd in the Text, by ſubſtituting *aut* in the Place of *et* at the End of the

6th

6th Verſe. 'Tis notorious that the Copyers have often put one of theſe two Conjunctions in the Room of the other. I imagin then that the long Verſe of the fourth Diſtich has no Relation to *Pallas* or the Citadel of *Athens*, and that the Poet intends there to ſpeak only of the olympic Games. We read in the third ODE of *Pindar* that *Hercules* firſt brought Wild-olives into *Greece*, with which he planted all the Hills around the Plane where the moſt famous Games of *Greece* were celebrated; and that to perpetuate the Remembrance of this Preſent to his Country, he requir'd that for the future the Victors ſhoul'd be crown'd with Olive-boughs. Thoſe Games are perfectly well figur'd under the Olive-crown, their particular Aim, *olivam*; and there never was a Subject perhaps that ſo much exercis'd the Poetic Vein, *undique decerptam*. According to this Explication, we muſt tranſlate: *Others love to ſhade their Brows with Olive, which formerly immortalis'd ſo many Heros at the olympic Games and which ſo many Poets have extol'd.* In poetic Language to be crown'd with Myrtle is to make Songs of Gallantry; to put a Laurel-crown upon one's Head is to ſing warlike Exploits, &c. It was natural for HORACE not to forget the City *Olympia* whilſt he was crying up ſo many other Citys of *Greece* that were not more remarkable.

℣ 12. *Domus Albuneæ*] The Source of Rivers and Fountains was properly the Houſe of the Divinity preſiding there. *Suidas* and *Lactantius* ſpeak of a *Sibyl* of *Tivoli* nam'd *Albunea*. 'Tis likely ſhe gave her Name to the Fountain and the Wood that ſurrounds it.

CARMEN VII.

AD *LYDIAM.*

Lydiæ exprobrat, quòd juvenem turpi amore implicatum apud ſe retineat, & ab honeſtis exercitationibus avocet.

L. 1. Od 8.

LYDIA, dic, per omnes
Te Deos oro, Sybarin
Cur properas amando
Perdere; cur apricum
Oderit campum, patiens
Pulveris atque ſolis?

Cur neque militaris
Inter æquales equitat,
Gallica nec lupatis
Temperat ora frenis?
Cur timet flavum Tiberim
Tangere? cur olivum
Sanguine viperino
Cautiùs vitat? neque jam
Livida geſtat armis
Brachia, ſæpè diſco,
Sæpè trans finem jaculo
Nobilis expedito?

Quid latet, ut marinæ
Filium dicunt Thetidos
Sub lacrymoſa Trojæ
Funera; ne virilis
Cultus in cædem & Lycias
Proriperet catervas?

RE-

ODE VII.

To *LYDIA*.

The Poet reproaches her for keeping a young Man at her Houſe, and haſt'ning his Ruin by the Paſſion She inſpires him with.

TELL me, LYDIA, I by the Gods conjure thee, why art thou in ſuch wond'rous Haſt to ruin the young *Sybarite* by inſpiring him with too early a Paſſion? Why does he ſhun the open Field of *Mars*, at an Age fitted to reſiſt Fatigue, and to ſupport the intenſe Ardors of the Sun?

Why is he no more ſeen in the Garb of War curbing the Fury of the hard-mouth'd Courſer amid a Troop of Youths of his own Age? Why dares he no longer ſtem with nervous Strokes the yellow *Tiber*'s Torrent? Whence proceeds that Averſion to Wreſtling which makes him fly the lubricating Oil with nicer Caution than the Viper's Poiſon? Whence does he ſo much dread to ſully with a livid Hue the fair Complexion of his Arms by the Violence of wielding the Diſc and hurling the Jav'lin, HE who has ſo oft diſtinguiſh'd himſelf for elancing both beyond the fartheſt Mark?

In a Word, why doſt thou maſquerade him, as *Thetis* did her Son before the Toils of *Troy*, leſt a manly Dreſs ſhou'd betray the Hero and urge him forth to the Carnage of *Lycian* Battalions.

REMARKS on ODE VII.

THIS ODE at firſt Sight ſeems one continu'd Moral on Occaſion of *Lydia*'s debauching a young Man: But it is at Bottom a ſly Cenſure, which we are led to diſcover by the Favor of a Compariſon, the Application whereof is natural, and contains a moſt ſevere Stroke of Satyr againſt *Lydia*.

Doutleſs I ſhall be judg'd to have made a very bold Innovation here, and ſome Men, prejudic'd in Favor of the Cuſtom they were educated in, will find Difficulty in pardoning me. I have broke the Diſtichs which compos'd this Piece, and I have diſtributed them into as many Strophes of three Verſes each. I was content in 1717 with propoſing this Change, which a * new Commentator adopted three Years after. I explan'd the Reaſons for it at large in my Treatiſe of *the latin Verſification*. It will ſuffice to ſay here in a few Words that the Partition I make introduces nothing new, but that the One which has hitherto appear'd in the Editions is not ſo ancient as is imagin'd. According to my Diſtribution, the third Verſe which terminates every Strophe is altogether like the firſt, *cur properas amando* contains preciſely the ſame Number and the ſame Quality of Meaſures as *Lydia dic per omnes*, and the one is juſtify'd exactly by the other. As for the ſecond Verſe, I content myſelf with citing the Examples of *Terentianus Maurus*, *ſyllabam ſex poſſe dari*, which differs in nothing from this, *te Deos oro Sybarin*. HORACE and *Terentian* have in this follow'd the *greek* Poets *Eupolis*, *Ariſtophanes* and *Euphorion*, who have left Us ſeveral Verſes of this Form. Thus the two ſhort Verſes produc'd by my Diviſion are authoris'd in *greek* and *latin* Poetry, which cannot

* *John du Hamel.*

be.

be affirm'd of the long Verſe *te Deos oro Sybarin cur properas amando*, ſuch as it appears in the Editions. No ancient Poet has left Us any of the ſame Form, and it appears no where but in this Piece of HORACE, where I conteſt the Place it has hitherto occupy'd. I have elſewhere prov'd by the Variation of Manuſcripts that the Copyers, to write the faſter or to waſt leſs Paper, have ſometimes written two or three ſhort Verſes all together in the ſame Line, as if they made but one of them. If then there is Singularity ſomewhere, it is all in the common Sentiment, from which I depart, in order to reſtore the Verſes to their primitive Diſtribution, that is to ſay, to that obſerv'd by the ancient Poets in the Compoſition of their Works.

℣ 2. *Sybarin.*] i. e. *Sybaritam.* HORACE ſpeaks in another Place of a young Man nam'd *Calais* the Son of *Ornytus* of the Country of the *Thurians* in the Extremity of *Lucania*, *Thurini Calais filius Ornyti*, and ſays that he lov'd *Lydia* and was belov'd by her. As the ancient Town of *Sibaris* was in this Country upon the Gulf of *Tarentum*, HORACE without naming him is contented with pointing him out by his patronymic Name, to ſhew he knew him perfectly well.

℣ 20. *Filium Thetidos.*] Theſe laſt Verſes artfully diſcover the true Drift of the Poet, by letting Us know that *Lydia* kept young *Calais* at her Houſe traveſted in the Habit of a Girl.

℣ 21.] *Trojæ funere.*] By theſe Words we muſt underſtand the Loſſes the *Greeks* and *Trojans* ſuſtain'd during the whole Courſe of the *trojan* War. This Explication, which is *Torrentius*'s, overthrows the Criticiſm of *Scaliger*, and to me appears preferable to what other Commentators have ſay'd upon this Place,

CARMEN VIII.

Ab A. U. C. DCCXII. ad A. DCCXVIII.

In quemdam, qui è ſervo tribunus militum effectus, triumviralis claſſis parti erat præficiendus.

L. 5. Od. 4.

LUPIS & agnis quanta ſortitò obtigit,
Tecum mihi diſcordia eſt,
Ibericis peruſte funibus latus,
Et crura durâ compede.

Licet ſuperbus ambules pecuniâ,
Fortuna non mutat genus.

Videſne, ſacram metiente te viam
Cum bis trium ulnarum togâ,
Ut ora vertat huc & huc euntium
Liberrima indignatio?

Sectus flagellis hic triumviralibus
Præconis ad faſtidium,
Arat Falerni mille fundi jugera,
Et Appiam mannis terit?
Sedilibuſque magnus in primis eques,
Othone contemto, ſedet?

Quid adtinet tot roſtra navium gravi
Ærata duci pondere
Contra latrones atque ſervilem manum,
Hoc, hoc tribuno militum?

REMARKS

ODE VIII.

Againſt a Slave rais'd to the Honor of military Tribune, who was to command a Squadron under the *Triumvirs*.

FLAGRANT Slave, who on thy cicatris'd Back doſt ſtill retain the Marks of *ſpaniſh* Whip-cord, and whoſe Legs are incircled with livid Characters of galling Gives; Nature between Wolves and Lambs has not fix'd a ſtronger Antipathy, than what I feel for thee.

Proud of thy Riches, in vain doſt thou aſſume an Air of Grandor; Fortune may gild but cannot change thy birth.

When thou in ſtrutting State doſt ſweep the *ſacred Way* with a Gown full ſix Ells deep, doſt thou not note how paſſing Tribes avert their Eyes infected by thy Preſence, and without Reſerve give Vent to their juſt Indignation?

This ſcandal of the Jails, ſay they, who but the other Day paſs'd thro' the Hands of the *Triumvirs*, who in the common Streets with Whips was mangled, 'till the public Cryer was out of Breath with declaring his Crime, now forſooth poſſeſſes a thouſand Acres of Land in the Country of *Falernum*, crouds the High-roads with his Equipages, tares up the Pavement with his Chariots, and at publick Shews, in contemt of the Laws, uſurps one of the firſt Places in the Rank of the moſt diſtinguiſh'd Knights!

Is it not ridiculous to equip at vaſt Expenſe a numerous Fleet againſt a Handful of Slaves and Corſairs, whilſt this Corſair, this Slave is to command the free-born *roman* Legions that are to chaſe 'em.

REMARKS on ODE VIII.

AN excellent Poet is always to be rever'd. His Eſteem and his Hatred ſhou'd not be indiff'rent to Perſons careful of their Reputation. With the ſame Pen he immortaliſes the Glory of the Hero and the Infamy of the Scoundrel. As long as HORACE's Works ſubſiſt, the Univerſe will reſound the Praiſes of *Auguſtus*, *Agrippa* and *Mæcenas*; but *Canidia* will be known only by her Sorcerys, *Mævius* by his Naſtineſs, *Caſſius Severus* by his ſland'rous Accuſations, and *Caſſius* of *Nomentum* by his Debaucherys. To theſe latter I ſhou'd add *Menas* or *Menodorus*, were it not clearly demonſtrable from Hiſtory, notwithſtanding the almoſt unanimous Opinion of all the Interpreters, that he cou'd not poſſibly be the Object of HORACE's Cenſure in this ODE. Who ever the Fellow intended was, the Poet had the Advantage of being the Interpreter of the Sentiments of the Public, and revenging it on the outrageous Contemts of a Coxcomb grown inſolent by the Favors of blind Fortune. This Piece is intirely in the Taſt of violent Satire, that bites and tares without Mercy. The Gall of Indignation flows thro' all the Lines, which are no leſs nervous in the Cadences than acrimonious in the Expreſſions. From the 19th Verſe 'tis probable it was written between 712 and 718.

℣ 8. *Cum bis trium ulnarum togâ.*] This Perſon being a military Tribune had conſequently a Right of wearing the *laticlavian Tunic*. Thus able Commentators have underſtood this Paſſage, no Way ſutably to the Text. HORACE ſpeaks of the *Toga* and not of the *Tunic*; now there being no Mention made by any Author of *Toga laticlavia*, his Meaning is, that this Slave not only wore the *laticlavian Tunic*, like the Tribunes, but diſtinguiſh'd himſelf even from them by the boundleſs lenth of his *Toga*, which inflam'd the public Indignation the more againſt him.

℣ 15. *Magnus eques.*] To underſtand this we muſt diſtinguiſh two ſorts of *roman* Knights, thoſe by Birth, and thoſe advanc'd to that Dignity. HORACE ſays *magnus eques*, as *Pliny*, *Velleius Paterculus*, and *Tacitus* ſay *eques illuſtris*, *ſpendidus*, *ſpecioſus*, ſpeaking of Knights by Birth: for this Slave, tho' rais'd to the equeſtrian Dignity by Favor, had the Inſolence in contemt of *Otho*'s Law to thruſt himſelf into the firſt of the fourteen Seats of the *Circus*, where the former alone by that Law had the Prerogative of ſitting, *quaſi eſſet magnus eques*. The Tribunes had no Right of ſitting on the Benches of the Knights. The *Scholiaſt* is the only Perſon who ever thought fit to grant 'em that Privilege; but he is miſtaken and has deceiv'd other Commentators.

℣ 17. *Roſtra navium ærata.*] The old unintelligible Reading is *ora navium roſtrata*, which at the beſt is a Pleonaſm and is as much as to ſay *roſtra roſtrata*. Dr. *Bentley* wou'd have Us read *æra roſtrata*, and *Cuningam* propoſes only to change *ora* into *oro*. The Critics may decide which is the beſt of our three Corrections.

℣ 19. *Contra latrones*, &c.] This can only fall on young *Pompey*, who after the Defeat of *Brutus* and *Caſſius* got together all the Slaves and Corſairs he cou'd, to ſwell the Number of his Troops.

This Paſſage proves againſt Mr. *Dacier* that this ODE cou'd not have been made but ſome Months before the Battle of *Milazzo*, which was fought in 718. *Octavian* had actually in his Fleet twenty thouſand Slaves, whom he had manumis'd, *viginti ſervorum millia manu miſit*, ſays *Suetonius*, & ad *remum dedit*. HORACE was then beginning to gain the good Graces of the Prince and the firſt Miniſter. Wou'd not he have been the moſt imprudent Man in the World to call *Pompey*'s Troops a Crew of Slaves and Pirates, at a Time when the ſame Reproach might have been retorted on *Octavian*?

℣ 20. *Tri-*

℣ 20. *Tribuno militum.*] Probably this Freedman was made military Tribune, *roman* Knight, and Commander of ſome Squadron of the Republic during the Trium-

CARMEN IX.

AD *VARUM.*

Miſeram eſſe abſtemiorum vitam, ebrioſorum miſeriorum.

L. 1. O. 18.

NULLAM, Vare, ſacrâ vite priùs ſeveris arborem
Circa mite ſolum Tiburis, & mœnia Catili.

Siccis omnia nam dura Deus propoſuit: neque
Mordaces aliter diffugiunt ſolicitudines.

Quis poſt vina gravem militiam, aut pauperiem crepat?
Quis non te potiùs, Bacche pater, teque, decens Venus?
At ne quis modici tranſiliat munera Liberi,
Centaurea monet cum Lapithis rixa ſuper mero
Debellata: monet Sithoniis non levis Evyus;
Quum fas atque nefas exiguo fine libidinum
Diſcernunt avidi.—Non ego te, candide Baſſareu,
Invitum quatiam; nec variis obſita frondibus
Sub divum rapiam.—Sæva tene cum Berecyntio

Cornu.

Triumvirat of *Octavian*, *Antony* and *Lepidus*. I conjecture he might have belong'd to the latter, who during ſome Part of the Triumvirat commanded the *african* Fleet.

ODE IX.

To *VARUS*.

That they who don't drink Wine are wretched, but much more ſo they who drink to Exceſs.

INVITED by the mellow Soil, my VARUS, thou in the Parts to *Tivoli* and *Catilus* adjacent art reſolv'd to plant. Be thy firſt Care to propagate the Vine. This ſacreed Tree to others clames high Preference.

"LET *the Wretch who loves not Wine expect from BACCHUS the ſevereſt Treatment.*" Wine is the only Cordial to diſpel the Cares that prey upon the Sober.

Fir'd by the Vapors of a ſweet Debauch the jolly Toper ſings the Bounty of the God of Wine, and the Charms of the Queen of Love. He talks not of the Toils of War, nor the Rigors of Poverty.

But in the Uſage of his Gifts the animating God exacts a moderate Freedom. To what Exceſſes did he not abandon the *Lapithæ* and *Centaurs*, when they with Blood polluted the Nuptials of *Pirithous* amid the Feaſt? To what dire Lenths does he puſh his Reſentment againſt the *Thracians?* Plung'd in Debaucherys they know of Right and Wrong no other Meaſure but their own inſatiate Luſts.

Divine God of the Grape, I never will profanely thus abuſe thy Favors. I make this Proteſtation with that Sincerity of Heart thou doſt ſo highly prize. Never will I with ſacrilegious Hand thy Statues from their Place remove, thee unconſenting. Nor will I to open Day expoſe thoſe myſterious Symbols, which thy ſacred Baſkets under various Leaves conceal.

Cornu tympana, quæ ſubſequitur cæcus Amor ſui,
Et tollens vacuum plus nimio Gloria verticem,
Arcanique Fides prodiga, pellucidior vitro.

REMARKS on ODE IX.

MOrality is the Ground-work of this Piece. The Poet therein recommends the moderate Uſe of Wine. But what is remarkable, when he begins to ſpeak of the Diſorders produc'd by the Exceſs of this Liquor, his Imagination ſuddenly heated tranſports him into a Kind of poetic Diſorder peculiar to *Dithyrambic*. Thence thoſe ſtrong Ideas, thoſe figurative Expreſſions, that broken unconnected Stile. Thus the Difference of the two Characters which divide this ODE conſtitutes one of it's greateſt Beautys. The Tranſition from the One to the other is natural and well conducted.

℣ 3. *Propoſuit.*] Don't we fancy we ſee *Bacchus* propoſing to Mankind a Choice of the laſt Importance? *Drink Wine*, ſays he, *or expect the rougheſt Treatment*. Such is the Force of the Verb *propoſuit*, which makes the principal Beauty of this Paſſage.

℣ 7. *Ne quis modici*, &c.] That is to ſay, according to *Rodellius*, *ne quiſquam mediocritatis terminos bibendo tranſiliat*. HORACE calls *Bacchus* here *modicus*, which moſt Perſons explane *ſober*, *reſerv'd*. He gives him elſewhere the Epithet *inverecundus*, which ſignifys an Enemy to all Reſervedneſs. We muſt neceſſarily grant one of theſe three Things, either that HORACE contradicts himſelf; or that his Commentators have not underſtood him; or that one of the two Texts is defective. The firſt wou'd be injurious to ſo great a Poet; the laſt cannot be prov'd; the Interpreters therefore are miſtaken. When the Poet ſays *ne quis modici tranſiliat munera Liberi*, he ſimply means *ne quis in Bacchi muneribus tranſiliat modum*, *ne quis immo-*

But then thy Vengeance let me never prove. From hence keep far th' intoxicating Din of thy Cornets and Cymbals attended ſtill by Self-love ever blind, light-headed Vanity uſurping Reaſon's Throne, and tell-tale Indiſcretion than Chryſtal more tranſparent.

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immodicè bibat, that no one drink to Exceſs. Modicus has here it's natural and ordinary Signification of *Exiguus*. But it may be ſay'd, the ſame God is call'd *Verecundus* in another ODE, which ſeems to determin *Modicus* in this Place to the Senſe the Interpreters give it. When we come to the ODE *natis in uſum*, it will be ſeen that this Objection has not ſo much Force as might be imagin'd.

℣ 11. *Avidi.*] *Immoderate, inſatiable*, and this is the Reaſon why the *Thracians* in their Debauches know no other Rule of Good and Evil but their own Paſſions, which make but ſmall Difference between the two. The Conſtruction therefore of this Paſſage is: *quia ſunt avidi, ideo fas atque nefas diſcernunt exiguo fine libidinum.*

Non ego te, &c.] This Sally of the Poet is admirable; but ſudden as it is, it does not tranſport him out of his Subject. He promiſes *Bacchus* to practiſe the Moderation he recommends to others, and at the ſame Time beſeeches him not to abandon him to the Vices with which he afflicts thoſe who by a ſacrilegious Abuſe profane his Benefits

Baſſareu.] One of the Names of *Bacchus*, for which they fetch Us ſeveral Originals. Some trace it even as far back as the Hebrew; but thoſe Commentators, who refer Us inceſſantly to this Tongue, deſerve as little Credit in this Point, as when they reſolve in ſpite of Nature to find the Source of all Fables in the Books of *Moſes*. What they have ſaid moſt reaſonable, is that *Bacchus* was call'd *Baſſareus* from a City of *Lydia* nam'd *Baſſara*, or from thoſe fierce Animals which drew his Car call'd, as *Herodotus* reports, *Baſſaria*.

CAR-

CARMEN X.

AD AMICUM.

Vitæ moleſtias vino, cantu, & amicorum adloquiis eſſe mitigandas.

L. 5. O. 13.

HORRIDA tempeſtas cœlum contraxit; & imbres
Niveſque deducunt Jovem:
Nunc mare, nunc ſylvæ
Threïcio Aquilone ſonant. Rapiamus, amice,
Occaſionem de die;
Dumque virent genua,
Et decet, obductâ ſolvatur fronte ſenectus.

Tu vina Torquato move
Conſule preſſa meo.
Cætera mitte loqui: Deus hæc fortaſſe benignâ
Reducet in ſedem vice.

Nunc & Achæmenio
Perfundi nardo juvat, & fide Cylleneâ
Levare duris pectora
Solicitudinibus:
Nobilis ut grandi cecinit Centaurus alumno:

Invicte, mortalis Deâ
Nate puer Thetide,
Te manet Aſſaraci tellus, quam frigida parvi
Findunt Scamandri flumina,
Lubricus & Simois:
Unde tibi reditum curto ſubtemine Parcæ
Rupere; nec mater domum
Cærula te revehet.

Illic

ODE X.

To one of his FRIENDS.

That the Bottle, Muſic and Friends are pow'rful Reliefs from the Anxiety of Care.

WHAT a dreadful Seaſon this! Sable Clouds involve the Skys and raviſh from our Sight the ſhrinking Day, *JOVE* deſcends in Rain and Snow, Storms thunder, Billows roar and Woods reſound. Oh! the charming Opportunity, my Friend, t'indulge our Genius; let Us ſeize it, let Us improve the gloomy Hour. We are ſtill green and gay, and Pleaſures in Youth are graceful. Far from our Society drive anxious Cares, Old Age with wrinkled Front will in his Retinue bring Legions of 'em but *too ſoon*.

Inſtant order forth the gen'rous Juice cellar'd the Year of my Nativity in the Conſulat of *Torquatus*, puſh the lazy Bottle round, and dwell no longer on that ſplenetic Topic. 'Tis to be hop'd the Gods by a benign Viciſſitude will re-eſtabliſh Matters on a happyer Footing.

Let Us devote this Day to Jollity, let Us perfume our Temples with the choiceſt Eſſence, and by the ſoothing Accents of the Lyre purge from our drooping Souls ſuperfluous Care.

Such Counſil in poetic Strains the noble *Centaur* once imparted to his grand Diſciple:

" My victorious Boy, tho' of a Goddeſs born thou to Mortality are ſubject like all other Men. Thy fatal Thread promiſes a Race of Life for Glory more than Lenth remarkable. The *Deſtinys* have fix'd the Period of thy Days in the Planes of *Troas* by cold *Scamander* water'd and impetuous *Simoïs*. In vain ſhall *Thetis* ſend her Waves to bear thee back to *Greece*.

But

Illic omne malum vino cantuque levato
Deformis ægrimoniæ, ac
Dulcibus adloquiis.

REMARKS on ODE X.

ONE of HORACE's Friends had probably receiv'd ſome bad News which intereſted his Fortune. Our Poet imploys his Muſe to conſole him. He counſils him to ſweeten his Cares with Pleaſures, ordinary Reſourſe of the *epicurean* Philoſophy, and to give the greater Authority to his Moral, he puts it in the Mouth of *Chiron* the *Centaur*, who utters his Maxims to young *Achilles* with as ſerious an Air as if he were pronouncing the Oracles of Wiſdom itſelf. This Turn is pleaſant and ingenious, well choſen and nicely conducted. I dout whether the graveſt Precepts of the *ſtoical School* cou'd have been imploy'd ſo *à propos*.

℣ 4. *Rapiamus, amice, occaſionem de die.*] Opportunitys of Pleaſure paſs ſwiftly, we muſt greedily ſeize 'em, or they'l eſcape us. Such is the Force of this Expreſſion, which very well marks the Rapidity of Time and the Attention we ſhou'd uſe to improve it. An *Epicurean* finds a rainy, ſnowy or ſtormy Day a real Occaſion for his Diverſion.

℣ 7. *Obductâ ſolvatur fronte ſenectus.*] HORACE ſays, *ſenectus, quæ eſt obductâ fronte, ſolvatur*, inſtead of *frons obducta, qualis eſt ſenectutis, ſolvatur*, where we ſee that *frons obducta* ſignifys *triſtitia*, and that *ſolvatur* ſignifys *amandetur*. I think this the moſt natural Senſe of this Paſſage. Thoſe who are vers'd in the Language of the Poets know ſuch Tranſitions are very familiar to them. Some take *ſenectus* for *triſtitia* as it ſometimes ſignifys: but I find that Explication forc'd

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But yet, let not thy noble Courage be caſt down; When on the *phrygian* Coaſts arriv'd live like a Man who ſoon muſt dye; eaſe the Sickneſs of thy Soul by the Joys of Wine and Muſic, and the ſweet Converſe of Friendſhip. Theſe are the ſov'rein Antidotes againſt *Melancholy* fell Raviſher of Health and Beauty.

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in this Place. After *virent genua*, which denotes Youth, *ſenectus* can mean nothing but Old-Age, and it wou'd have been a Fault in HORACE, had he intended to attach another Idea to this Word by uſing it in a *metaphoric* Senſe.

℣ 10. *Cætera.*] Ev'ry Thing that is not proper to cheriſh good Humor, ev'ry Thing that can trouble our Pleaſure

℣ 17. *Invicte.*] The Conſtruction is *Invicte puer, qui mortalis natus es, matre quamvis immortali.*

℣ 22. *Curto.*] This Correction which changes but a ſingle Letter, is in my Mind one of the happyeſt the Criticiſm of Dr. *Bentley* has produc'd. What can be the Meaning of the former Reading *Parcæ tibi reditum rupere certo ſubtemine?* The Conſtruction is very bad or at leaſt ambiguous. If the Fates had granted *Achilles* a happy Return, HORACE might have equally ſaid, *Parcæ tibi reditum duxere certo ſubtemine.* In ſhort this Epithet is too general, and does not well aſſort with the Verb *rumpere.* But in ſaying, *Parcæ tibi reditum rupere curto ſubtemine*, his Phraſe is free from all Perplexity, and his Thought perfectly clear. The Deſtinys obſtruct *Achilles*'s Return, *quia curtum eſt ſubtemen, becauſe the Thread of his Life is found too ſhort to furniſh him Time for it.* What favors this Conjecture, is that the Copyers have frequently quarrel'd with this Word *Curtus*, and ſometimes traveſted it in *curvus* and ſometimes in *Cervus*, as *Nic. Heinſius* has obſerv'd in his Notes upon *Ovid.*

℣ 26. *Ac.*] Correctneſs of Language neceſſarily demands this Particle. In vain does Mr. *Dacier* ſay that

adloquium

adloquium and *adloquutio* ſignify *Conſolation*, no body douts it, and that's not the Queſtion here. What he ſhou'd, and what he never can prove, is that the *Latins* have ſometimes apply'd theſe Words to Sickneſs, and not only to a ſick Perſon, and that they have ſaid *adlo-*

CARMEN XI.

DITHYRAMBUS.

L. 2. O. 19.

BAcchum in remotis carmina rupibus
Vidi docentem (credite poſteri)
Nymphaſque diſcentes, & aures
Capripedum Satyrorum acutas.

Evœ! recenti mens trepidat metu,
Plenoque Bacchi pectore turbidùm
Lætatur. Evœ! parce, Liber,
Parce, gravi metuende thyrſo.

Fas pervicaces ſit mihi Thyiadas,
Vinique fontem, lactis & uberes
Cantare rivos, atque truncis
Lapſa cavis iterare mella:

Fas & beatæ conjugis additum
Stellis honorem, tectaque Penthei
Diſjecta non leni ruina,
Thracis & exitium Lycurgi.

Tu

adloquium or *adloquutio ægritudinis*. Without proving this, the Ridicule, with which he qualifys Dr. *Bentley*'s Explication which I have follow'd, will only fall upon his own.

ODE XI.

A DITHYRAMBIC ODE.

I SAW BACCHUS.—Let future Ages dread to dout it.—Yes—I ſaw him dictating Verſes in private amid a Group of Rocks. The *Nymphs* liſten'd with Docility, and the *Satyrs* prick'd up their Ears that they might not loſe a Word of his ſacred Leſſons.

I ſaw him, I ſee him ſtill Hola *Bacchus!* What Enthuſiaſm ſhakes my Soul with a holy Horror! My Heart full of the Divinity feels the ſudden Sallys of a confus'd Joy. Hola!—Great God, pardon my Temerity, ſpare thy wonted Rage, weigh me not down beneath thy pond'rous Hand arm'd with thy formidable *Thyrſus*.

Suffer me to ſing the firy Tranſports of thy raving Prieſteſſes, to renew in my Verſes thoſe Prodigys of thy Power that ſtartled Nature, Founts of Wine and Floods of Milk burſting from Veins of Rocks and Honey ſweating thro' the Pores of Oak.

Now, whilſt my Spirit glows with heav'nly Ardor, permit me to depaint the blazing Circlet of thy happy Conſort *Ariadne*, this new Conſtellation, the Glory of the Skys, which ſheds a Luſtre equal to the moſt brillant Stars; the Palace of the unhallow'd *Theban* overturn'd by a diſtinguiſhing Stroke of thy Fury; and the terrifying Death of fierce *Lycurgus*,

Thou

Tu flectis amnes, tu mare barbarum ;
Tu ſeparatis uvidus in jugis
Nodo coerces viperino
Biſtonidum ſine fraude crines.

Tu, quum parentis regna per arduum
Cohors Gigantum ſcanderet impia,
Rhœtum retorſiſti leonis
Unguibus, horribilique malâ :
Quamquam, chorêis aptior & jocis
Ludoque dictus, non ſat idoneus
Pugnæ ferebaris, ſed idem
Pacis eras mediuſque belli.
Te vidit inſons Cerberus aureo
Cornu decorum, leniter adterens
Caudam ; & recedentis trilingui
Ore pedes tetigitque crura.

REMARKS on ODE XI.

HORACE is no where more a Poet than in this ODE ; he has no where united more Elevation in the Ideas, more Strenth in the Sentiments, more Variety in the Turns. Seiz'd with a *bacchic* Enthuſiaſm, 'tis no more the Poet who thinks or ſpeaks ; 'tis the God of Poetry himſelf who inſpires his Soul and uſurps his Organs.

Some Feſtival of *Bacchus* probably excited his Idea of this ODE, which is really a Maſter-piece. The Praiſes of that God are complete, and judiciouſly kept up. On ev'ry Part of the Creation he has impreſs'd the Marks of his Divinity. Heav'n, Earth, Sea and Hell have all felt the Effects of his Power, and HORACE has collected all theſe Monuments to furniſh out an immortal Trophy to his Honor.

℣ 1. BACCHUM, &c.] This Beginning is truly ſublime ; it is a Picture capable of ſtriking and filling the Imagi-

Thou doſt the ſwelling Streams command, and inſtant they obey. Seas diſcontiguous confeſs thy Pow'r. Fluſh'd with the Fumes of thy own potent Liquor Thou doſt the frantic Rout of *Bacchanals* tranſport by Paths unknown to the Summit of the ſteepeſt Hills, and interlace their dangling Hair with hideous Vipers who harmleſs lick each drunken Head.

Bent to dethrone thy Sire the giant Brood dar'd to aſſail his Heav'n: Thou ſingly didſt his Crown ſecure; wrapt in a Lion's Form thou didſt with worrying Teeth and pointed Claws rebuff audacious *Rhætus*.

Till then—thy mighty Godhead was aſperſt, as only fit for Gambols, Drollery and amorous Intrigue; but having felt thy Fury they own'd thee form'd no leſs for military Proweſs than the ſoft Joys of Peace.

When deckt with golden Horns Thou didſt to Hell deſcend, *Cerberus* at once forgot his Rage, crept gently on the Ground and fondly wag'd his Tail to give thee Welcome; and at thy Departure, couch'd at thy Feet and loll'd his fawning Tongue.

Imagination by the natural Mixture of the *Rural* and the *Majeſtic*.

℣ 5. *Trepidat.*] That is *commovetur, agitatur*. Theſe Agitations are as it were the firſt Fits of Enthuſiaſm that ſeize the Poet upon the bare Recollection of what he had ſeen.

℣ 7. *Parce.*] He imagins he ſees the God ready to ſtrike him with his *Thyrſus*, for daring to unveil his venerable Myſterys; he begs Pardon for his Temerity, and calms his Rage by the moſt ſoothing Praiſes.

℣ 9. *Sit mihi.*] The Turn of the Diſcourſe and the Series of the Thoughts demand this Correction, which I have follow'd Dr. *Bentley* in. From the ſixth Verſe to the End of the Piece HORACE addreſſes his Words to *Bacchus*. *Fas eſt* wou'd therefore make a very diſagreeable Interruption, by an impertinent Digreſſion. Beſides it does not appear natural, that the very Moment the Poet begs Pardon of the God for his

Imprudence, he ſhou'd affront him again by his Preſumtion. Decency exacts of him not to continue his Subject till he has aſk'd Leave. In ſhort *pervicaces eſt* has a bad Effect, I think, in a Verſe. All this gives me Room to believe that the ordinary Reading is not HORACE's, and that it was neceſſary to reform it.

Thyiadas.] *Velius Longus* has preſerv'd this Orthography to Us, which the Etymologiſts authoriſe, ſays *Torrentius*. In ſhort 'tis follow'd by many great Critics.

Horace diſtributes as it were this Elogy of *Bacchus* into three Parts. The firſt compriſes his Benefits, the ſecond his Vengeances, and the third his Exploits.

℣ 17. *Tu flectis amnes.*] Mr. *Dacier* has very judiciouſly obſerv'd the Beauty of this *Apoſtrophe*, in changing the Turn of the two preceding *Stanzas*, which cou'd not but tire, if HORACE had continued in the ſame Tone. But this Addreſs is ſtill more ſenſible, and

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CARMEN XII.

AD *MERCURIUM*

HYMNUS.

L. 1. O. 10.

MERCURI, facunde nepos Atlantis,
Qui feros cultus hominum recentûm
Voce formaſti cautus et decoræ
More palæſtræ:

Te canam magni Jovis ac Deorum
Nuncium, curvæque lyræ parentem,
Callidum quidquid placuit jocoſo
Condere furto.
Te, boves olim niſi reddidiſſes
Per dolum amotas, puerum minaci
Voce dum terret, viduus pharetrâ
Riſit Apollo.

Quin

and acquires a new Grace by reading as I do *fas ſit* in the ninth Verſe, inſtead of *fas eſt*. The Poet, after aſking the God's Permiſſion to ſing his Favors and his Vengeances, takes Courage at once to ſing his Exploits without aſking his Leave.

℣ 18. Uvidus.] As *Uva* is ſometimes us'd for Wine, ſo alſo is *Uvidus* for *ebrius*. Sometimes it ſignifys only *humidus, madidus*.

℣ 25. *Quamquam choreis aptior*, &c.] I cannot diſſemble but that the Character of this Piece requir'd more Force and Elevation than can be found in theſe two laſt *Strophes*. This is a Fault HORACE has not always ſufficiently garded againſt. The great Beautys we find in him challeng ſome Favor for his Blemiſhes: but that Prejudice of Commentators, which makes them excuſe every Thing, cannot but draw on them our Scorn and Indignation.

ODE XII.

A HYMN

IN HONOR OF *MERCURY*.

GRANDSON of *Atlas*, divine *Mercury*, Thou art the Subject of my Song. By thy ſmooth Eloquence, by thy charming Inſtructions, and by Exerciſes adapted to inſpire Grace and Vigor to the Body, Thou didſt the ſavage Manners of early Men ſagaciouſly refine.

Thou art *Jove*'s Envoy, the Interpeter of the Gods, the Inventor of the *Lyre*, and when in merry Mood thou art diſpos'd to make Things vaniſh by the Slight of Hand, nothing can eſcape thy Ingenuity.

This can *Apollo* witneſs, for one Day when Thou, as yet a Child, out of their Paſture ſlyly didſt remove ſome Cows committed to his Care, he thought to intimidate thy tender Mind by threat'ning, if Thou

Quin & Atridas, duce te, ſuperbos
Ilio dives Priamus relictâ,
Theſſaloſque ignes, & iniqua Trojæ
Caſtra fefellit.

Tu pias lætis animas reponis
Sedibus, virgâque levem coerces
Aureâ turbam, ſuperis Deorum
Gratus & imis.

REMARKS on ODE XII.

THIS ODE contains nothing very remarkable. The Stile is rais'd a little above the middle Kind, the Expreſſion is ſimple and elegant, and the Verſification is ſmooth and harmonious, except in the firſt, ſixth and eighteenth Verſes, whoſe Cadence is rough and rather *greek* than *latin*. It is probable this Hymn was ſung at one of the Feaſts of *Mercury*.

As Mr. *Dacier* diſcovers MOSES in BACCHUS, ſo he finds out both MOSES and CANAAN in MERCURY; and his Notes upon this and the preceding ODE are a continu'd Parallel of the two profane Divinitys with the two old Patriarchs, as if the latter had ſerv'd Idolaters for a Model to imagin the former on. His Works are full of ſuch Alluſions, which I apprehend not only void of Solidity, but alſo dang'rous in their Conſequences. From *Abraham* to *Moſes*, that is for four Ages, Idolatry had ſo ſpred over the World, that no People were free from it except the *Hebrews*. How then cou'd theſe Idolaters have imbib'd their Fables from the Books of the *jewiſh Legiſlator* not yet in Being? Beſides *Cadmus* and *Danaüs* tranſported a *Phœnician*

wou'dſt not bring 'em back, that He——but a Burſt of Laughter cut ſhort his Speech, and intercepted his Menaces, when pleas'd he found that Thou by clean Conveyance hadſt ſtript him of his Quiver too.

Nor is thy Pow'r confin'd to Subtiltys of pure Diverſion. Under thy ſafe Conduct hoary *Priam*, charg'd with num'rous Preſents, ventur'd out of *Troy*, deceiv'd the Vigilance of the haughty Sons of *Atreus*, and travers'd the hoſtile Camp unſeen, maugre the Sentinels that garded it, and the Fires with which it was illumin'd.

In fine, Thou doſt put the Souls of the Pious in Poſſeſſion of *Elyſium*, and with thy golden Scepter doſt aſſemble flitting Ghoſts, an Office that renders thee equally a Fav'rit of the Powers of Heav'n and Hell.

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nician Colony into *Greece* before the Epoch of the Departure from *Ægypt*: The Gods which they brought from *Aſia* cou'd not therefore be Symbols of *Moſes*. In ſhort, is it credible that the *Romans*, who look'd upon the *Jews* with the utmoſt Contemt, ſhou'd chuſe to adopt any of their Opinions? This Conjecture then is not ſo much as barely probable. I add that it may be very prejudicial to the Chriſtian Religion. An Infidel will reverſe the Reas'ning, and ſay that our Myſterys have been imagin'd upon *pagan* Superſtitions, as we have ſome Ceremonys which the *Greeks* and *Romans* had before Us. Thus from the Abſurdity found in the fabulous Syſtem, he will believe himſelf in the Right to conclude the Falſity of the Chriſtian Religion.

℣ 9. *Te boves olim*, &c.] Theſe two Actions paſs'd at different Times; but the Poet by uniting them gives them a Turn of Spritelyneſs and Humor which inliven his Subject.

℣ 13. *Quin & Atridas*, &c.] After a Scene of Mirth he opens a Scene of War, and pleaſes his Reader with Variety.

CARMEN XIII.

AD TORQUATUM.

Illum, propoſitâ mortis neceſſitate, ad hilariter jucundèque vivendum invitat.

L. 4. Od. 7. DIFFUGERE nives: redeunt jam gramina campis,
Arboribuſque comæ:
Mutat terra vices; & decreſcentia ripas
Flumina præter eunt:
Gratia cum Nymphis geminiſque ſororibus audet
Ducere nuda choros.
Immortalia ne ſperes monet annus, & almum
Quæ rapit hora diem.
Frigora miteſcunt Zephyris: ver proterit æſtas,
Interitura, ſimul
Pomifer autumnus fruges effuderit: & mox
Bruma recurrit iners.

Damna tamen celeres reparant cœleſtia lunæ:
Nos ubi decidimus
Quò pius Æneas, quò Tullus dives, & Ancus,
Pulvis & umbra ſumus.

Quis ſcit an adjiciant hodiernæ craſtina ſummæ
Tempora Dî ſuperi?
Cuncta manus avidas fugient hæredis, amico
Quæ dederis animo.

Quum ſemel occideris, & de te ſplendida Minos
Fecerit arbitria;
Non, Torquate, genus, non te facundia, non te
Reſtituet pietas.

Infernis

ODE XIII.

To *TORQUATUS*.

He lays before him the Neceſſity of Death, to ingage him to injoy Life.

THE diſſolv'd Snows at lenth are loſt in ſudden Torrents, the Fields reſume their vivid Verdure, the Trees are with their Foliage deckt, the Earth wears a new Face, ſubſiding Rivers glide along their Banks, the Siſter-graces negligently dreſs'd now dance in open Air conjoin'd with mingling Nymphs.

The circling Years, the winged Hours, which rob Us of our brighteſt Days, warn Us not to hope an Immortality.

The rigid Hoar-froſts melt before the tepid Zephyrs; the turning Spring flys Summer's ardent Look, who muſt reſign his hot Dominion, when Autumn comes jovial on, loaden with delicious Fruits, profuſely pouring for a Time his immeaſurable Stores around, till old Winter, indolent as he is, quickly ſubdues him and reigns again tremendous.

But ſtill the poſting Moon repairs theſe Loſſes by bringing back the Round of Seaſons yearly in ſucceſſive Order. Man alone periſhes never to riſe again. When once We deſcend to pious *Æneas*, rich *Tullus* and valiant *Ancus*, We are no more than Duſt and Shade, and that We are for ever.

Who knows if the kind Gods will add To-morrow to the Day that now chears Us with it's Touch:

Of all the Goods, my dear *Torquatus*, You poſſeſs, none will eſcape your greedy Heirs, but what You ſpend upon your Pleaſures.

When from the Number of the living Fate ſhall cut You off; when *Minos* with ſolemn Juſtice publickly ſhall fix your everlaſting Doom, there will be no Return for You; your high Birth, your Eloquence, your Virtue will not redeem You from the Grave.

Infernis neque enim tenebris Diana pudicum
Liberat Hippolytum:
Nec Lethæa valet Theſeus abrumpere charo
Vincula Pirithoo.

REMARKS on ODE XIII.

THE Subject of this ODE differs from that of *Solvitur acris hyems* only in the Manner of treating it. In *that* the Deſcription of Spring is longer and more graceful, in *this* it is more lively and better apply'd. *There* we cannot perceive the Poet's Deſign but at the Cloſe of the Piece, *here* it ſhews itſelf at the ſeventh Verſe and is carry'd on to the End. The One is inrich'd with more Images, the other better fraught with Morals. Each has it's Value ſeparately, and both together diſcover the Fertility of a Genius that can copy itſelf without a Repetition, or rather, that can imitate itſelf without copying.

℣ 4. *Decreſcentia ripas, &c.*] I am ſurpris'd any Difficulty has been made about the Explication of ſo eaſy a Paſſage. HORACE does not mean that the Rivers overflow their Banks, as the ingenious Perſon pretends whom Mr. *Dacier* refutes; nor does he preciſely mean that they paſs their Banks, retiring into their Channels, as *Dacier* underſtands it. He only ſays, that being no longer ſwoln by the melted Snows they begin to flow along their Banks. We ſhou'd therefore read *præter eunt* in two Words. In ſhort *præter* does not here ſignify either *ultra* or *intra*, but *juxta, prope, ſecundum*. In the ſame ſenſe *Livy* ſays, *Philippus maximè idoneum ad muniendum locum credidit eſſe præter amnem Aöum*; that is, along the River *Aöus*.

℣ 7. *Monet annus.*] This is, as it were, the Propoſition, the Proofs of which are deduc'd thro' the whole Remainder of the Piece, where by the ſenſible Changes

Diana, tho' a Goddeſs, cannot reſtore her chaſt *Hippolytus* to Life; and in Spite of all the Efforts of *Theſeus*, *Pluto* for ever keeps *Pirithöus* in Irons.

Changes we ſee happen in nature the Poet ſhews that every Thing is ſubject to Mortality, and that the Death of Men is without Reſource.

ỳ 9. *Proterit æſtas interitura.*] Theſe figurative Expreſſions are full of Energy, and have a good Effect eſpecially in *lyric* Poetry, which permits, which even challenges this Boldneſs. The Year is the Field of Battel, where the Seaſons perſue, fight with and deſtroy each other. At firſt victorious, afterwards vanquiſh'd, they periſh ſucceſſively, and are born again every Year, only to give mutual Death.

ỳ 12. *Recurrit iners.*] Theſe two Words which involve a Contraryety of Ideas, make a beautyful Image here, becauſe it is natural. This is the OXUMORON of *Rhetoricians*, who can ingeniouſly join two Things in Appearance incompatible. HORACE is fond of uſing this Figure, which awakes the Attention and Admiration of the Readers more ſucceſsfully than any other, and adds Grace to Diſcourſe, when it is not far-fetch'd, and is plac'd *à propos*. I have indeavoured to preſerve the ſame Figure in the Tranſlation. We have already ſeen Examples of it in *amando perdere*, *vultu riſit invito*, *ſplendidè mendax*, *turbidùm lætatur*; and hereafter we ſhall ſee *ſævus jocus*, *inſaniens ſapientia*, *amabilis inſania*, *lene tormentum*, *dulce periculum*, &c.

ỳ 13. *Damna cæleſtia.*] He calls the Viciſſitude of the Seaſons *the Loſſes of the Heav'n*, and it ſeems he ſhou'd rather have call'd them *the Loſſes of the Earth*, ſince none but We loſe by theſe Changes. But this is a figurative and poetic Way of ſpeaking, where the Cauſe is taken for the Subject, and *Damna cæleſtia* ſignifys nothing elſe but *Damna quæ oriuntur à cælo*, *the Loſſes which Heav'n cauſes to Us* in raviſhing

viſhing ſucceſſively the fineſt Seaſons from Us, by the Movement of the Sun that rolls over our Heads.

℣ 15. *Tullus dives.*] Dr. *Bentley* was probably a Stranger to the Riches of *Tullus*. The Text appear'd to him defective, and to re-eſtabliſh it he would have Us read *pauper* in the Place of *dives*, or at leaſt to put a Comma after *Tullus* and refer *dives* to *Ancus*. But the expreſs Teſtimony of *Dionyſius* of *Halicarnaſſus*, who ſays, that *Tullus* divided among thoſe who had no Land a part of the Regal Domain; and that of *Juvenal*, when he ſays,

Pretio majore paratus
Quam fuit & Tulli cenſus, pugnacis & Anci,

demoliſh the Criticiſm and Correction of the engliſh Commentator.

℣ 17. *Quis ſcit, &c.*] Death is a Tribute all Things owe to Fate: Nature publiſhes this Law thro' all her Works: We ſhou'd therefore inhance the Value of Life by indulging to Pleaſure. This is the Reas'ning of *Epicurus*, explan'd by HORACE in the foregoing Verſes. He proceeds to a further Motive. We ſhall dye, ſays he, ſooner than We think; even To-morrow is not in our Power: There is no Time to be loſt then, and to procraſtinate our Pleaſures is to let them eſcape Us irrevocably, 'tis to part with a preſent Certainty for a future Uncertainty.

℣ 20. *Amico quæ dederis animo.*] HORACE wou'd have *Torquatus* paſs his Time merrily, and make himſelf his own Heir, *ut animo morem gerat, indulgeat animo, animo obſequatur*, for theſe Expreſſions are ſynonymous to HORACE's, and the *Greeks* ſpoke in the ſame Manner before the *Latins*. The Poet in his Reaſoning thro' the whole had a View to theſe two Verſes, which are, as it were, his Concluſion. For want of Attention to this, ſome have explan'd *amico quæ dederis animo* of Liberality; which Moral wou'd be abſolutely miſplac'd and deſtroy the Uniformity of the Piece.

℣ 22.

ỳ 22. *Quum ſemel occideris.*] This is not an uſeleſs lenth'ning out of the Work, tho' it comes after the Concluſion. The Poet is no more conſtrain'd to the logical Form of Reas'ning than the Orator. The Concluſion does not always come methodically at the End of the Proofs. HORACE ſubjoins a new One, which ſerves to confirm the Concluſion, to wit, that our Death will be without Reſource. Neither Nobility, Eloquence, Riches, Piety, Chaſtity nor Friendſhip will be able to bring us to Life again.

Splendida arbitria.] There never was a Tribunal whoſe Judgments were more ſolemn than that in the infernal Regions, according to the Pagans. It was the Tribunal of the Univerſe; all Men appear'd there without Diſtinction, Sentence was paſs'd on all the Actions of their Lives, and executed inſtantly and without Appeal. This is, I think, the Force of the Epithet the Poet uſes. The old Interpreter takes *ſplendida arbitria* for Judgments where Truth is ſet in it's full Light, where Deceit and Diſguiſe have no Place. This is no bad Senſe, but the firſt to me appears more natural, and the Idea of it is more magnificent.

ỳ 23. *Torquate.*] Grandſon to *L. Manlius Torquatus*, and not his Son, as Mr. *Dacier* calls him thro' pure Forgetfulneſs. For he was dead before HORACE meddled with Poetry.

ỳ 26. *Hippolytum.*] The vulgar Notions concerning the Return of *Hippolytus*, *Theſeus* and others from Hell were laugh'd at by the *Epicureans* who deny'd a Reſurrection. HORACE thro' this whole Piece ſpeaks in the Character of one of that Sect.

CARMEN XIV.

AD *MÆCENATEM.*

Mæcenati, qui ſe Horatio convivam obtulerat, innuit poeta deteriore illum vino excipiendum, niſi domo generoſum adtulerit.

L. 1. O. 20.

VILE potabis modicis Sabinum
Cantharis, Græcâ quod ego ipſe teſtâ
Conditum levi; datus in theatro
Quum tibi plauſus,
Clare Mæcenas eques, ut paterni
Fluminis ripæ, ſimul & jocoſa
Redderet laudes tibi Vaticani
Montis imago.

Cæcubam & prælo domitam Caleno
Tu bibes uvam: mea nec Falernæ
Temperant vites, neque Formiani
Pocula colles.

REMARKS on ODE XIV.

THIS is properly a Letter in Verſe; but a Letter, where, in the Number of three ſhort Stanzas, I find all the natural eaſy Flow of an *in promtu* with all the Spirit and all the Elegance of a Piece digeſted at Leiſure.

℣ 1. *Vile Sabinum.*] HORACE's Country-houſe was very ill-ſituated for a Poet who was not an Enemy to good Wine. The *Sabin* Country was decry'd

ODE XIV.

To *MÆCENAS*.

Mæcenas let *Horace* know he would take a Meal with him. *Horace* inſinuates that he muſt bring his own Proviſion of Wine with him if he had a Mind to drink what was good.

MÆCENAS Honor of the *Roman* Knight-hood, I give You fair Notice that I have only hungry Wine of *Sabin* Growth to offer You, of which I'm ſure You'l drink but ſoberly. To render it tolerable I tunn'd it into Veſſels which held *greek* Wine before; and ſeal'd 'em my ſelf with Care. If any Thing can make me prize it, 'tis that I cellar'd it the very Day that You receiv'd ſuch loud Applauſes in the crouded Theater, the very Day that You heard the Banks of the River of your Anceſtors waft back your Praiſes and the Ecchos of the Vatican wanton with the Sound.

You are at your Liberty to drink Liquor more coſtly and luxurious; but You know, that as I have not Vineyards either at *Falernum* or *Formiæ*, I cannot correct the Tartneſs of my own by the Sweetneſs of thoſe exquiſit Wines.

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for it's Vineyards, and Wine of ſo bad a Growth was not fit to be preſented to *Mæcenas*, who had been accuſtom'd to the moſt delicate Wines of *Greece* and *Italy*. The Poet therefore frankly avows to his illuſtrious Gueſt that he had but ſorry Wine to give him; and this he does, to diſpoſe him either to be ſatisfy'd with what he ſhall find, or to bring better along with him from *Rome*. It appears that HORACE was then at his *Villa*, and that *Mæcenas* had

had ſent to let him know he wou'd take a Dinner with him in his Way thro' the *Sabin* Country, for had he been at ROME, he cou'd among his Friends have eaſily procur'd ſome Bottles of good Wine, to regale a Gueſt of ſuch Conſequence.

Modicis.] That is not to ſay, *You ſhall drink out of ſmall Cups*, as the Interpreters have tranſlated it; but rather, *You will drink but little, modicè potabis*, becauſe the bad Quality of the Wine will keep You ſober in ſpite of You. We ſhou'd therefore explane *modicis cantharis* with Reſpect to *Vile Sabinum*, which two Words aſſign a Reaſon for the other two, and determin 'em to the Senſe I have given 'em.

℣ 2. *Cantharis.*] The Name of *Cantharus* was appropriated to the Cup *Bacchus* us'd to drink out of, from whence we may judg it was good Meaſure. *Virgil* calls that of *Silenus*, *gravis*, *heavy*; and *Pliny* reproaches *Marius* with having drunk out of ſuch a Cup after the Battel he won againſt the *Cimbrians*. All which ſeems further to favor the Explication I have given to *Modicis*. HORACE pleaſantly plays upon the Words. *Bibes*, ſays he, *cantharis, ſed modicis*; *You will drink very little in large Cups.*

℣ 3. *Levi.*] When they tunn'd their Wine, they ſeal'd the earthen Jars with Pitch, Wax, Gum or Parget. HORACE's Vintage did not deſerve his perſonal Care in this Point: but *Mæcenas* having at that Time receiv'd great Applauſes in the Theater, HORACE did himſelf a Pleaſure in ſtamping on his Veſſels the Monument of ſo happy a Day. This ſmall Circumſtance muſt have been the more highly pleaſing to *Mæcenas*, as he did not expect it. This is the greateſt Delicacy in the whole Piece, but not the principal Deſign of it, as Mr. *Dacier* has imagin'd.

Datus in theatro.] Mr. *Dacier* quotes HORACE, to prove that theſe Acclamations and Shouts of Joy were

were given to *Mæcenas* after a very dang'rous Fit of Sickneſs. I am not of his Opinion, and ſhall give my Reaſons in my Remarks on the ODE *Cur me querelis*, where I will make it appear that HORACE ſays nothing like what Mr. *Dacier* makes him ſay. The Theater he ſpeaks of was *Pompey*'s between the *Tiber* and the *quirinal* Hill.

℣ 5. *Paterni fluminis.*] He cou'd not deſign the *Tiber* in a Manner more glorious than in calling it the River of the Anceſtors of *Mæcenas*. This is a fine Trait of Flattery thrown in very *à propos*. The Source of the *Tiber* was in the Country of the *Tuſcans* from whom *Mæcenas* originally ſprung.

℣ 10. *Bibes.*] Muſt We underſtand *apud te*, or *apud me?* Does HORACE ſay to *Mæcenas*, *You may drink excellent Wine at your own Houſe?* Or does he ſay to him, *You may drink ſuch at my Houſe?* Our Poet, and I am perſuaded not without Deſign, was not pleas'd to unveil his Thought. All the Interpreters have run into the firſt Explication, not douting but HORACE meant *bibes apud te*. For my Part I believe *Mæcenas* took the Words in a Senſe quite contrary, and cou'd not naturally underſtand 'em in any other Senſe. My Wine is bad, ſays HORACE to him; however you ſhall be at your Election to drink good Wine: but once again remember I have no ſuch Thing at my Houſe. Is not that to intimate in cover'd Terms, if You chuſe to drink good Wine at my Houſe, have the Goodneſs to bring it with you? We muſt therefore underſtand *apud me*. HORACE intended to let *Mæcenas* unravel the Senſe of his Words, and *Mæcenas* cou'd not miſtake it. Had the Poet pretended to ſay *bibes apud te*, wou'd not that be to tell him, if You chuſe *cæcubian* and *calenian* Wines, You may ſtay at Home, for I have none here to give You. We muſt be Strangers to HORACE to believe him capable of making ſuch a Compliment. In the Epiſtle *ſi potes Archiacis* he ſends *Torquatus* the ſame Invitation that he does here to *Mæcenas*.

CAR-

CARMEN XV.

AD *SODALES.*

Rixas inter convivia prorſus intempeſtivas eſſe.

L. 1. O. 27. NATIS in uſum lætitiæ ſcyphis
Pugnare, Thracum eſt. Tollite barbarum
Morem, verecundique Bacchum
Sanguineis prohibete rixis.

Vino & lucernis Medus acinaces
Immane quantùm diſcrepat. Impium
Lenite clamorem, ſodales,
Et cubito remanete preſſo.

Vultis ſeveri me quoque ſumere
Partem Falerni? Dicat Opuntiæ
Frater Megillæ, quo beatus
Vulnere, quâ pereat ſagittâ.

Ceſſat voluntas? Non aliâ bibam
Mercede. Quæ te cunque domat Venus,
Non erubeſcendis adurit
Ignibus, ingenuoque ſemper
Amore peccas. Quidquid habes, age,
Depone tutis auribus —— Ah miſer
Quantâ laboras in Charybdi!
Digne puer meliore flammâ.

Quæ ſaga, quis te ſolvere Theſſalis
Magus venenis, quis poterit Deus?
Vix illigatum te triformi
Pegaſus expediat Chimærâ.

ODE

ODE XV.

To his *FRIENDS*.

That Quarrels are unſeaſonable at a Feaſt.

THE Table ſhou'd be the Rendezvous of innocent Pleaſures; it only ſutes ſavage *Thracians* to make it the Theater of furious Broils. Let Us from our Repaſts baniſh ſuch barb'rous Manners, let Us contain ourſelves within the Bounds of Moderation, and not diſtain the Eyes of *Bacchus* with our bloody Quarrels.

What Madneſs moves Us to brandiſh our murdering Scymitars amid the Joys of ſparkling Wine and the Gleam of friendly Tapers? Was there ever an Aſſemblage more monſtrous? Be rul'd by Me, my Friends, let Us ceaſe theſe impious Brawls, and reſume our Places at the Table.

Have Ye a Mind we ſhould taſt this *Falernian*? it is very potent, I know it: no Matter, I conſent to drink my ſhare; but on Condition that *Megilla*'s Brother confeſs from what bright Eyes the Arrow flew that has given him ſo happy a Wound.

How! do You make a Difficulty to avow the generous Flame? Nay then I ſwear I will not drink a Drop. Let *Venus* triumph o'er your Heart in what Shape ſhe will, never bluſh to own a Slav'ry that cannot captivate You at the Expenſe of your Honor. Tell me frankly in my Ear the Secret of your Soul, and reckon upon my Diſcretion —— Alas! unhappy Youth, what do You tell me? What a Gulf of Perdition are You involv'd in! Sure You deſerv'd a nobler Lot.

What Sorcereſs, what Inchanter with all the Power of Magic, nay what God can deliver You? *Bellerophon* himſelf mounted on *Pegaſus* and ſupported by *Neptune*'s Succor cou'd hardly extricate You from the triumphant Flames of this inſuperable *Chimæra*.

RE-

REMARKS on ODE XV.

HORACE was at an Entertainment, where a Diſpute began to inflame ſome Heads already heated by the Vapors of Wine. The moſt reaſonable of the Company had doutleſs to no purpoſe imploy'd the graveſt Reflexions to reſtore Peace. The Poet at laſt gain'd the Point, artfully impoſing on 'em by a gay, piquant, unexpected Propoſal. This Adventure appear'd to him very proper to furniſh out an ODE, which probably he compos'd a little after Supper, without giving his Imagination Time to cool. The Character of it is ſingular. Vivacity ſparkles in it from End to End, but it's Sallys are various; ſometimes ſmart and ſudden, ſometimes waggiſh, ſometimes moral, but all imploy'd with ſo much Diſcretion that their natural Air prevents all Suſpicion of Artifice. The whole ends by a ſmall Stroke of Satire, which lights upon two Perſons. The Company laughs at the Expenſe of the One who is known and preſent, and indeavors to gueſs at the other who is abſent and unknown. Thus by an agreeable Diverſion the Quarrel vaniſhes, and good Humour ſucceeds to Paſſion. Shou'd I affirm this ODE to be a real *in promtu* I need not fear Contradiction. What they ſee in our Days at *Rome*, in the Perſon of *Bernardin Perfetti* a Gentleman of *Siena*, renders the Thing very probable. They affirm he pours out upon the Spot and upon a Subject given the fineſt *Italian* Verſes that can be heard, and that too with ſuch Rapidity that the ſwifteſt Writer can't keep Pace with him. They add he is not the firſt they have ſeen in that Country IMPROVISARE as the *Italians* term it.

℣ 3. *Verecundi.*] They have hitherto read *verecundum* here, and this Paſſage has exercis'd the Critics, becauſe the Poet gives *Bacchus* elſewhere a quite

quite contrary Epithet, ſtiling him *inverecundus Deus*. Dr. *Bentley* has rightly ſuſpected ſome Corruption in the former of theſe two Texts, he has even propos'd in his Notes to read here *inverecundum*, but goes no farther, ſticking in his Text to the ordinary Reading. His Reaſon is that we may ſay abſolutely *verecundus Bacchus*, *ſober Bacchus*, becauſe it is our fault if he be not ſo, *Bacchus, niſi per nos ſteterit, verecundus erit*. This Explication has all the Air of a Defeat. Had this been HORACE's Thought, he ſhou'd have let Us perceive it, by modifying the Epithet in one of the two Paſſages, without which their Oppoſition muſt be always diſpleaſing. Mr. *Cuningam* thought himſelf oblig'd to ſurmount the Difficulty and to ſubſtitute *verecundi* in the Text for *verecundum*. A Correction he judg'd neceſſary, and a more natural One has not been propos'd. This Quality is wanting to Dr. *Bentley*'s. Becauſe in one Place HORACE has ſaid *Bacchus inverecundus*, is it a Conſequence that he ſays here *inverecundum Bacchum?* Cou'd a Penury of Expreſſions oblige him to copy himſelf ſo literally? We cannot reaſonably form ſuch a Suſpicion. Or, was the Epithet *inverecundus* ſo particularly attach'd to *Bacchus*, that it might be given to him ev'ry where indifferently as a ſurname? That is not likely. But were it ſo, the Critic wou'd get nothing by that; becauſe this Word cou'd not have the ſame Senſe in both Places. *Here* it wou'd mean, that *Bacchus* is a God naturally quarrelſom *facilis & proclivis ſponte ſuâ ad rixas*, as Dr. *Bentley* explanes it, *there* it ſignifies that this God leads to Indiſcretion and baniſhes all Reſerve. 'Tis therefore bad Reas'ning to attempt to authoriſe one of theſe Paſſages by the other, ſince the Word common to them wou'd ceaſe to be the ſame by the Diff'rence of Signification.

℣ 24. *Pegaſus.*] HORACE only mentions *Pegaſus*, who was no more than the Inſtrument of the Expedition

pedition againſt the *Chimæra*, but then he wou'd have Us underſtand both the God and the Hero who were the Actors in it, without which his Reas'ning wou'd not be juſt. At the Time he wrote, theſe Fables

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CARMEN XVI.

AD *DIANAM.*

Ob amicam partu feliciter levatam ſacrum annuum pollicetur.

L. 3. O. 22.

MONTIUM cuſtos nemorumque, virgo,
Quæ laborantes utero puellas
Ter vocata audis, adimiſque leto,
Diva triformis;

Imminens villæ tua pinus eſto,
Quam per exactos ego lætus annos,
Verris obliquum meditantis ictum
Sanguine donem.

REMARKS on ODE XVI.

THE Subject and Date of this ODE are unknown to Us. We may ſay the Loſs is not great, as it contains nothing apt to excite our Curioſity. I imagin that HORACE being at his *Villa* learn'd a Piece of News which gave him Pleaſure. That was enough for a Poet to pour out upon the Spot a couple of Stanzas, which have nothing

Fables were ſo well known that a ſingle Circumſtance recall'd to Mind all the reſt. As that is not the Caſe at preſent, I cou'd not diſpenſe with ſupplying the *Latin* by the Tranſlation.

ODE XVI.

To *DIANA*.

On the ſafe Deliv'ry of one of his Miſtreſſes he promiſes *Diana* a yearly Sacrifice.

CHAST DIANA, of Hills and Groves kind Gardian, triple Divinity, who under three myſterious Names invok'd doſt Women in the rueful Throes of Birth ſolace, and from invading Death ſecure;

To thee with all my Heart I conſecrate that lofty Pine, which ſhades my Country-ſeat, and with a young Boar's Blood, who whets his Tuſks already and meditates a glancing Wound, I promiſe to beſprinkle it at the End of each revolving Year.

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thing but their natural Air to recommend them. The Verſes flow ſmoothly and are well cadenc'd; it is the Overflow of a pure and plenteous Source.

℣ 6. *Quam ſanguine donem.*] By a figurative and poetic Expreſſion he ſeems to tranſport to his fav'rit Tree, which was before his Eyes, the Honor of the Sacrifice he promiſes *Diana*.

CAR-

CARMEN XVII.

AD *LYDEN.*

Ad tranſigenda hilariter Neptunalia in ejus domum ſe invitat.

L. 1. Od. 9.

FESTO quid potiùs die
Neptuni facias? Prome reconditum,
Lyde, ſtrenua Cæcubum;
Munitæque adhibe vim ſapientiæ.

Inclinare meridiem
Sentis; ac veluti ſtet volucris dies,
Parcis deripere horreo
Ceſſantem Bibuli conſulis amphoram?

Nos Cantabimus invicem
Neptunum, & virides Nereïdum comas:
Tu curvâ recines lyrâ
Latonam, & ſceleris ſpicula Cynthiæ:
Summo carmine, quæ Cnidon
Fulgenteſque tenet Cycladas, & Paphum
Junctis viſit oloribus.
Dicetur meritâ Nox quoque neniâ.

REMARKS on ODE XVII.

ON *Neptune*'s Feaſt, which was celebrated the twenty-eighth of July, the Streets and Suburbs of *Rome* being crouded with Strangers, who flock'd from all Parts, HORACE who was a Foe to

ODE XVII.

To *LYDE.*

He invites himſelf to paſs the Feaſt of *Neptune* agreeably at her Houſe.

LYDE, let my Advice direct thee how to ſpend this Day to NEPTUNE ſacred. Inſtant produce thy beſt *cæcubian* Wine; and that Auſterity, which from ſurpriſe thy Virtue gards, for once debauch. Nothing can better ſute the grand Occaſion.

The Sun, you ſee, has more than half his Courſe already run, but as if he did in Complaiſance ſtand ſtill. You yet delay to lug that lazy Bottle out, which in your Cellar has been mellowing ever ſince *Bibulus* was Conſul.

We'l ſing alternate, and You ſhall join the Accents of your Lyre. I'l ſing great *Neptune* and his Train of Nymphs with Sea-green Hair, You ſhall *Latona* ſing, and *Cynthia* Sov'rein of the Chaſe. At laſt our Voices ſhall unite in Praiſe of Beauty's Queen ador'd at *Cnidos*, whoſe Pow'r the brillant *Cyclades* confeſs, who in a Chariot drawn by milk-white Swans viſits each Year the *paphian* Iſle. The Goddeſs of the Night, who ſo much Space for Pleaſure yields, muſt in our Hymns be gratefully remember'd,

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to Noiſe and Hurry choſe to be ſnug at a Lady's of his Acquaintance, and there in Muſic and good Cheer taſt the Pleaſures of the Feaſt without ſuffering the Inconveniences of it. This ODE is a Sally of good Humor on that Occaſion, and is written with

a very lively and natural Turn. 'Tis impoſſible to divine the Year of it's Compoſition.

℣ 2. *Facius.*] This Reading two Commentators have put into the Text before Me, and it is by another learned Critic acknowledg'd to be a very natural and a very probable One: *eſt ſanè hæc conjectura & valde manifeſta & valde veriſimilis.* I think it gives a more lively Air to the Poet's Thought.

℣ 4. *Munitæque adhibe, &c.*] This *Metaphor* is noble and well perſu'd. *Sapientia munita* is *Virtue continually on it's Gard againſt Surpriſe.*

℣ 8. *Ceſſantem bibuli, &c.*] We maſt take this Expreſſion in general to ſignify only very old Wine. The Epithet *ceſſantem* may beſides relate to *Lyde*, and to *Bibulus*. *Lyde*, to judg of her from the Character the Poet gives her here, and in the ODE *Mer-*

CARMEN XVIII.

AD *FAUNUM.*

HYMNUS.

L. 3. O. 18.

FAUNE, Nympharum fugientûm amator,
Per meos fines & aprica rura
Lenis incedas, abeaſque parvis
Æquus alumnis;
Si tenor pleno cadit hædus anno,
Larga nec deſunt Veneris ſodali
Vina crateræ, vetus ara multo
Fumat odore.

Ludit herboſo pecus omne campo,
Quum tibi Nonæ redeunt decembres,
Feſtus in pratis vacat otioſo
Cum bove pagus;

Inter

Mercuri, (nam te &c. led a very regular Life. She must have been a little imbarraſs'd on his Propoſal of a Party of Pleaſure to *her*, and was in no great Hurry, it ſeems, to put his Orders in Execution. Thence theſe reiterated Solicitations of his, *prome ſtrenua Cæcubum, parcis deripere horreo ceſſantem amphoram.* Perhaps too he makes an arch Alluſion to the Inaction of that *Conſul*, who left ev'ry Thing to the Care of his Collegue, without ever intermeddling.

℣ 12. *Latonam.*] With the marine Divinitys, who ought to ſhare in *Neptune*'s Feaſt, he joins the three Goddeſſes who were by the Sex particularly honor'd, and were the ordinary Subject of their Songs.

℣ 16. *Nox quoque neniâ.*] The Poet means nothing elſe, but that the *Feaſt* ſhou'd not conclude with the Day. *Nenia* here ſignifys a Hymn.

ODE XVIII.

TO THE GOD *FAUNUS*,

A HYMN.

GOD of the Woods, whoſe eager Paſſion the Alarms of timid *Nymphs* create, if, when this Year expires, my firſt Care be to ſtain with a Kid's Blood thy hallow'd Grove, if to my Sacrifice I add flowing Bowls of Love-inſpiring Wine, if liberal I on thy ancient Altar fragrant Incenſe burn, then grant my humble Sute: over my ſunny Fields and Precincts paſs benign, nor quit 'em 'till among my tender Flocks thou haſt with laviſh Hand thy Benefits diffus'd.

On thy ſacred Feſtival they in ſoft Herbage wantonly exult, our Bullocks taſt a ſweet Repoſe, and all the Village is diſſolv'd in Joy. Aſſur'd of thy Protection Lambkins amid Wolves the Meads intrepid graze; Foreſts to ſtrew the Ways for thy

Inter audaces lupus errat agnos;
Spargit agreſtes tibi ſylva frondes;
Gaudet inviſam pepuliſſe foſſor
Ter pede terram.

REMARKS on ODE XVIII.

ON the thirteenth of *February* the amorous God *Faunus* paſs'd (as the *Romans* imagin'd from *Arcadia* into *Italy*, and did not return thither till the 5th of *December*. They ſacrific'd to him both on his Arrival, and at his Departure. Our Poet being at his *Villa* compos'd this Hymn to be ſung at his *December* Feaſts which were particularly call'd *Faunalia*. There is nothing extraordinary in it, but the Whole is in good Taſt, the Deſign well lay'd and as well conducted, the Verſification ſmooth, the Thoughts natural, the Images pleaſant and rural, the Diction eaſy and elegant. ℣ 7.

CARMEN XIX.

Ante A. U. C. Dccxxxiv.

AD *AMICOS.*

Bellicam fortitudinem, probitatem, & arcani fidem commendat.

L. 3. Od 2.

ANGUSTAM, amici, pauperiem pati
Robuſtus acri militiâ puer
Condiſcat; & Parthos feroces
Vexet eques metuendus haſtâ;
Vitamque ſub dio, & trepidis agat
In rebus: illum ex mœnibus hoſticis
Matrona bellantis tyranni
Proſpiciens & adulta virgo

Suſ-

Paſſage ſtrip off their Foliage; and in ruſtic Sarabands our Vine-dreſſers luſtily thump the Ground, in revenge for the Pains they ſuffer'd in it's Culture.

℣ 7. *Vetus ara.*] *Faunus* was one of the moſt ancient Gods in *Italy*.

℣ 9. *Ludit herboſo, &c.*] This ODE is divided into two equal Parts. The firſt contains the Pray'rs of the Poet; the ſecond the Bleſſings of the God, and the Rejoycings of the Village. The ſecond Part begins here. 'Tis ridiculous to make this Part, which is abſolute, to depend upon the conditional *ſi* of the 5th Verſe, as ſeveral Commentators have done. The Diverſion of the Cattel in the Meads, and the Security of the Lambs tho' feeding with Wolves are the Effects of the Favor of the God, but cou'd not be Motives to demand, nor Means to obtain it.

ODE XIX.

TO HIS *FRIENDS.*

He recommends Valor, Probity, and the Fidelity of a Secret.

MY Friends, the Youth of a robuſt Complexion ſhou'd in the toilſom Exerciſe of Arms be train'd to bear afflictive Want and Hunger's pinching Pain; let him both Night and Day expoſe his Limbs to Injurys of Air or bleak or ſcorching; let him to continual Alarms attentive live; let him urge the foaming Steed, dart the ſhiv'ring Lance, and gall the haughty *Parthians*. Let his firſt Appearance in the *martial* Field ſtrike Terror through the Heart of ev'ry hoſtile Dame: Let the Tyrant's Conſort, and

Suſpiret, eheu! ne rudis agminum
Sponſus laceſſat regius aſperum
Tactu leonem; quem cruenta
Per medias rapit ira cædes.
Dulce & decorum eſt pro patriâ mori.
Mors & fugacem perſequitur virum:
Nec parcit imbellis juventæ
Poplitibus, timidove tergo.

Virtus, repulſæ neſcia ſordidæ, incontaminatis fulget honoribus;
Nec ſumit aut ponit ſecures
Arbitrio popularis auræ.
Virtus, recludens immeritis mori
Cœlum, negatâ tentat iter viâ;
Cætusque vulgares, & udam
Spernit humum fugiente pennâ.

Eſt & fideli tuta ſilentio
Merces: vetabo, qui Cereris ſacrum
Vulgarit arcanæ, ſub îsdem
Sit trabibus, fragilemve mecum
Solvat phaſelum. Sæpè Diespiter
Neglectus inceſto addidit integrum:
Rarò antecedentem ſceleſtum
Deſeruit pede Pœna claudo.

REMARKS on ODE XIX.

HORACE, in order to adapt his Writings to ev'ry Taſt, ſometimes imbelliſhes 'em with the fineſt Maxims of *Zeno*'s School, which furniſhes a vaſt Number

his Daughter ripe for nuptial Joy, when from their Turrets they deſcry our blooming Hero tow'rds their Walls advancing, ſhudder at his approaches; let 'em deep Sighs emit from Apprehenſions dire, alas! leſt the Spouſe deſtin'd for the Princeſs, and but yet a Novice in the Art of War ſhou'd raſhly charge this furious Lion, who, wheree'er his boiling Rage tranſports him, marks his Way with ghaſtly Deſolation. A brave Man bleeds with Pleaſure in his Country's Cauſe, and falls with Honor. The Wretch who flys does not out-run his Fate: tho' Youth ſhou'd wing his Speed DEATH overtakes him, and to the trembling Slave, who turns upon the Foe his Back, no Quarter gives.

Conſcious VIRTUE never knew the Scandal of Repulſe. A genuin Luſter She diffuſes which no Blot can tarniſh. On Favor independent She at the arbitrary Will of a capricious Mob nor takes nor quits the Badges of her Dignity. VIRTUE the Sky unbars to thoſe who merit Immortality; a Way to others inacceſſible SHE ſtrikes out for *them*; She ſpurns, She flies the tumultuous aſſemblies of a fickle Croud, and ſhoots with rapid Flight beyond this dirty Planet to which our Paſſions fix Us.

SECRETS demand Fidelity, and this Fidelity ſure Recompenſe attends. I ſhall be ever on my Gard, nor under the ſame Roof to lodg, nor in one Veſſel to imbark with the vane Man who blabs abroad the myſtic Rites of *Ceres*. When *Jove* revenges violated Laws, oft with the Guilty he involves the Innocent: VENGEANCE ſtalks on with ſolemn Pace, the Criminal gets the Start, yet firſt or laſt She overtakes him, 'tis rare that he eſcapes her.

Number of moral Traits capable of ſtriking certain rigid Tempers, who are in Love with Severity, were it even to terminate in Speculation. The Poet here confines himſelf to three Points of this Morality, which

are of univerſal Extent. The firſt is for military Life, the ſecond for civil Life, and the third for all Stations, The Form of this ODE is a little ſingular. I queſtion whether the Admirers of *lyric* Poeſy can reliſh a Piece compos'd of three Parts ſo apparently miſmatch'd. A little more Unity in the Deſign, wou'd, I believe, have done no Harm to it. However, we may ſay the Poet has made all poſſible Amends for this Default by the other Graces of Poetry. The Verſes are charming, the Images lively, and the Sentiments noble. This Work preceded the Reduction of the PARTHIANS.

℣ 6. *Illum ex mœnibus hoſticis, &c.*] What a Magnificence in this Image! 'Twere impoſſible to have produc'd a young Hero on a grander Theater than this, nor cou'd his dawning Valor ſhine in a fairer View. It is probable that the Tyrant ſpoken of is the King of *Parthia*, and that his Daughter was the deſtin'd Conſort of ſome young Prince of that Country.

℣ 17. *Virtus repulſæ, &c.*] A ſhining Inſtance of this was *Cato* of *Utica*, who the very Day he was repuls'd from the *Prætorſhip*, went, as *Seneca* reports, to play Ball: So far was he from thinking himſelf diſhonour'd.

℣ 18. *Incontaminatis*] This is the Reading of ſeveral Manuſcripts. The Copyers or old Grammarians ſurpris'd to find *incontaminatis* at the Beginning of an *alcaïc* Verſe, retrench'd a Syllable which they thought too much, and wrote *intaminatis*. They might have ſpar'd themſelves ſo raſh an Alteration, had they conſider'd that the firſt Syllable of *incontaminatis* muſt make an Eliſion with the laſt of the preceding Verſe, which is not without Example, even in HORACE; and that in the Place of a very good *latin* Word they have foiſted One which does not at all import the Senſe it ſhould have here. *Intaminatus* is to be met with no where but in *Cyril*'s Gloſſary, where it ſignifys the ſame Thing with *pollutus*, *inquinatus*, which is preciſely the Reverſe of the Poet's Thought. He calls thoſe Honors pure that are neither owing to Faction

or

or Canvaſing, or other baſer Means that tarniſh all their Luſtre.

℣. 19. *Nec ſumit aut ponit ſecures.*] The People gave and took away Magiſtracys at their Pleaſure. But true Virtue is properly our own, and within Us, and no One can take it away from Us.

℣ 22. *Negatâ viâ.*] The Way to Heav'n is acceſſible to thoſe alone who practiſe Virtue, it is refus'd to ev'ry One elſe, that is, it is ſhut againſt them. HORACE willing to ſpeak of the proper Virtues of civil Life chuſes for an Inſtance one of the nobleſt Functions of this State, I mean Magiſtracy.

℣ 25. *Eſt & fideli, &c.*] He finiſhes in Praiſe of Diſcretion; and gives an Inſtance of it taken from the Myſterys of Religion, which exacted the greateſt Secrecy.

℣ 26. *Cereris ſacrum.*] He that divulg'd her Myſterys was look'd on as a Victim of the Wrath of Heav'n. His Preſence was by ev'ry Body avoided, and the moſt ordinary Succors of Life were refus'd him.

℣ 32. *Pede Pœna claudo.*] This lame *Vengeance* is a very natural Image of the divine Patience in puniſhing the Guilty.

CARMEN XX.

Ante A. U. C. DCCXXVII.

AD AVARUM.

Seculi ſui vitia inſectatur, & eorum remedium proponit.

L. 3. O. 24.

INTACTIS opulentior
Theſaurus Arabum & divitis Indiæ,
Cæmentis licet occupes
Tyrrhenum omne tuis, & mare Apulicum;
(Sic figit adamantinos
Summis verticibus dura Neceſſitas
Clavos) non animum metu,
Non mortis laqueis expedies caput.

Campeſtres meliùs Scythæ,
Quorum plauſtra vagas rite trahunt domos.
Vivunt, & rigidi Getæ;
Immetata quibus jugera liberas
Fruges & Cererem ferunt;
Nec cultura placet longior annuâ,
Defunctumque laboribus
Æquali recreat ſorte vicarius.

Illic matre carentibus
Privignis mulier temperat innocens:
Nec dotata regit virum
Conjux, nec nitido fidit adultero.
Dos eſt magna parentium
Virtus, & metuens alterius viri
Certo fœdere caſtitas;
Et peccare nefas, aut pretium emori.

O! ſi

ODE XX.

TO A *MISER*.

He inveighs againſt the Vices of the Age, and propoſes a Remedy for them.

THO' You cou'd diſplay more precious Ore than *India* and *Arabia* treaſure in their Bowels, whoſe Stores have not by *Roman* Avarice been rifled yet; tho' with amazing Structures You cou'd crown the Shores of both our Seas, never cou'd all your Wealth avert or ſooth the dire Alarms which ſhake your Soul, nor gard your Body from grim Death's inevitable Snares. Such th' irrevocable Order of Deſtiny, which all the Height of human Grandor has not Power to diſpenſe with.

Happyer a hundred Times the *Scythians*, whoſe errant Families in Waggons troll from Place to Place: More happy far the *Getæ*, mauger the Roughneſs of their Manners. Lands among them are free, nor to Particulars ſubjected or by Partition or by Property. Their ruſtic Toil continues but a Year: each Individual takes his Turn; and he, who has his Time once furniſh'd, is by another Heir reliev'd, or rather by another Depoſitary of the ſame Goods, that is to ſay, of the ſame Cares.

There Step-dames, thro' an Innocence of Manners little known to Us, ne'er form Deſigns againſt the Children of a former Marriage. Their Wives are on their Gard againſt the ſly Cajolerys of ſpruce Gallants, and never from their Dowry clame a Right of domineering o'er their Huſbands. A Wife's moſt valu'd Portion is, the ſtrict Virtue of her Parents; her inviolable Attachment to her Spouſe; her Horror at the Thoughts of any other Man; and laſtly her Perſuaſion that Infidelity is a Crime and Death the Purchaſe.

O! ſi quis volet impias
Cædes, et rabiem tollere civicam;
Si quæret pater urbium,
Subſcribi ſtatuis, indomitam audeat
Refrenare licentiam,
Clarus poſtgenitis: quatenus, heu nefas!
Virtutem incolumem odimus,
Sublatam ex oculis quærimus invidi.

Quid triſtes querimoniæ,
Si non ſupplicio culpa reciditur?
Quid leges ſine moribus
Vanæ proficiunt; ſi neque fervidis
Pars incluſa caloribus
Mundi, nec Boreæ finitimum latus,
Duratæque ſolo nives
Mercatorem abigunt; horrida callidi
Vincunt æquora navitæ;
Magnum pauperies opprobrium jubet
Quidvis & facere & pati,
Virtutiſque viam deſerit arduæ?

Vel nos in Capitolium
Quo clamor vocat ac turba faventium,
Vel nos in mare proximum
Gemmas & lapides, aurum & inutile,
Summi materiem mali,
Mittamus. Scelerum ſi bene pœnitet,
Eradenda cupidinis
Pravi ſunt elementa, & teneræ nimis
Mentes aſperioribus
Firmandæ ſtudiis.

Neſcit equo rudis
Hærere ingenuus puer,
Venarique timet ludere doctior,

Seu

O! cou'd a Hero happily be found capable of exterminating Sacrilege and Murder? of ſtopping the Iſſue of our Civil Blood; of meriting that Citys ſhou'd call him their Father and their Savior, and under theſe Titles raiſe Statues to his Glory? To compaſs this He muſt have Courage to curb the licentious Manners of this headſtrong Age. At this Rate only can he be aſſur'd that Poſterity will render Juſtice to his Virtue. For, ſuch alas! our Whimſicalneſs, with jealous Eye ſickning at Perfection we behold the Good and Great when living, and with Hate implacable perſue; but as inceſſantly regret, when from our wond'ring Eyes they're ſnatch'd aloft.

But what avail our ſad Complaints, if Juſtice do not draw her Sword for the Chaſtiſement of Villany? What are Laws without Conformity of Manners but State-pageantry? What do they ſignify, if the Merchant is not diſcourag'd by the intenſe Heats which gard the torrid Zone from ſeeking the Metal boiling in the Mine; nor his flaming Avarice cool'd by northern Snows, which tho' vaſtly deep are even to the Surface of the Earth congel'd; if the advent'rous Pilot has the Skill to baffle the Fury of the Waves; if Poverty, which paſſes for the greateſt of Diſgraces, relinquiſhes the arduous Paths of Virtue, and drives Men into the High-road of Vice?

Let Us to the Capitol go, to which the joyful Shouts and Applauſes of the People invite Us; thither let Us go and ſacrifice to the Gods this uſeleſs Maſs of Gold, Pearls and precious Stones, the Source of all our Ills: Or rather let Us rob our Avarice intirely of them, by burying them for ever in the deep Womb of the neighb'ring Sea. Are we truly touch'd with Remorſe for our Crimes? We muſt root out the very Seeds of our wild Appetites; We muſt form our Chidren early to laborious Exerciſes, by inſpiring them with Inclinations more manly and exalted.

What a Scandal that our young Nobility ſcarce can ſit the manag'd Steed, that they dread the Fatigue of the Chaſe; whilſt they but too much ſignaliſe their

Seu Græco jubeas trocho,
Seu malis vetitâ legibus aleâ:
Quum perjura patris fides
Conſortem, & ſocium fallat, & hoſpitem,
Indignoque pecuniam
Heredi properet. Scilicet improbæ
Creſcunt divitiæ; tamen
Curtæ neſcio quid ſemper abeſt rei.

REMARKS on ODE XX.

TO inſtruct with Dignity and Delights is in a particular Manner the Gift of *lyric* Poets. Theſe two Advantages are realy to be found together in *dramatic* or *fabular* Poetry. The ODE creates Reſpect for a moral Truth by Sublimity of Sentiment, Majeſty of Cadence, Boldneſs of Figure, and Force of Expreſſion; and prevents Diſguſt by it's Brevity, Variety of Turns, and the Choice of Ornaments which a ſkilful Poet knows how to beſtow with Propriety. Among the many Pieces HORACE has left Us of this Kind, this is not the leaſt eſtimable. It is naturally divided into three Parts In the firſt he expoſes the licentious Enormitys of the Age; in the ſecond he diſcovers their Cauſes; and applys Remedys to them in the third.

℣ 5. *Sic figit.*] The Copyers have frequently taken *Si* and *Sic* one for the other. In the ODE *ô matre pulchrâ* they have put *ſic* for *ſi*. Here they have done quite the contrary. The old Scholiaſts by thus paraphraſing this Place, *quippe quum neceſſitate mortis adſtricta ſit humana conditio*, have preſerv'd to Us the ſure Traces of the true Reading, ſuch as they found it in their Copys. *Quippe quum* is preciſely the ſame Thing with *Sic*.

Skill in whirling round after the *grecian* Manner an Iron Hoop garniſh'd with tinkling Rings, or in playing at Games of Hazard by ſo many penal Laws prohibited! What Scandal that a perfidious Father, to haſten the Fortune of an undeſerving Son, makes his Oaths a Snare to his Partners and Coheirs, and violates the moſt ſacred Laws of Hoſpitality! But in vain does he amaſs immenſe Treaſures at the Expenſe of his Honeſty, his Paſſion ingenious in tormenting him always diſcovers that ſomething is wanting to his inſatiate Avarice.

℣ 6. *Summis verticibus.*] By theſe Words have been underſtood the auguſt Buildings which the *Romans* rais'd along the *tuſcan* and *adriatic* Seas; or the Heads of thoſe who erected thoſe proud Structures; or even the Heads of thoſe Diamond Nails which Neceſſity is repreſented holding in her Hands. But to Me it appears that the Poet had none of theſe Notions. *Vertex* is here us'd in a *metaphoric* and *moral* Senſe as well as *Clavus*, and ſignifys the ſame Thing with *Apex* in the ODE *Parcus Deorum*, that is to ſay the *Pinnacle of Grandor, Fortunes the moſt exalted*, and this Senſe is very beautyful. You may, ſays the Poet, border the two Seas with ſumtuous Edifices: but all that will not be capable to ſecure You againſt the Fears of Death, nor againſt Death himſelf, *who ſpares no one.*

℣ 25. *O! ſi quis.*] Tho' but a ſingle Manuſcript is cited for this Reading, 'tis probably the only true one. The Series of the Thought naturally leads to it, and the Repetition of *Si* adds to it both Grace and Energy. The Poet ſays that in Order to extinguiſh the Fire of civil Fury, 'tis neceſſary to trace the Diſorder to the Source, that is, to begin by a Reformation of Manners. *Auguſtus* ſoon after perform'd all this by his Laws and his Example.

℣ 32. *Quærimus invidi.*] We wiſh for them when they can no longer eclipſe Us. We have in our Hearts a Fund of Eſteem for Virtue, which diſcovers itſelf aſſoon as Self-intereſt is out of the Queſtion.

℣ 39.

℣ 39. *Duratæque ſolo nives.*] That is, *ad ſolum uſque, ſolo tenus.* So *Virgil* ſays *it clamor cælo, & tremefacta ſolo tellus.* It ought to be remark'd that *ſi* of the thirty-ſixth Verſe extends to the eight Verſes following.

℣ 45. *Vel nos in Capitolium, &c.*] Such Conſecrations as he invites the *Romans* to, were perform'd in the grandeſt Manner before a vaſt concourſe of People. *Plutarch* ſpeaks of thoſe of *Sylla* and *Lucullus*, and *Suetonius* of thoſe of the Emperors.

℣ 51. *Eradenda cupidinis, &c.*] Here HORACE ſpeaks the pure Language of the *Stoïcs*, who ſtretch'd Morality to an impracticable Rigoriſm. One of their Dogmas was that We ought to extinguiſh our Paſſions. Nothing can be more ſenſeleſs. *Epicurus* requires Us on the contrary to moderate our natural Appetites, to regulate them by Reaſon, and make them ſubſervient to our Happyneſs. Nothing can be more prudent. The Paſſions are an inſeparable Appendage of our Humanity, we cannot diveſt ourſelves of them without ceaſing to be Men. But when We can conduct them properly, they become the Inſtrument of the moſt eminent Virtues.

End of the firſt Book of the ODES.

Q. HORATII

Q. HORATII FLACCI

LYRICORUM CARMINUM.

LIBER SECUNDUS.

THE

ODES

OF

HORACE.

BOOK SECOND.

TABLE
OF THE
ODES
Contain'd in the ſecond BOOK,

Compos'd between the Years 720 and 726 of *Rome*;
That is to ſay,
Between the 31 and the 37 of *HORACE*.

New Diſtribution.	Old Diſtribution. Book.	Ode.
1. QUEM tu Melpomene.	4	3
2. Cœlo ſupinas.	3	23
3. Parcus Deorum.	1	34
4. Incluſam Danaen.	3	16
5. O fons Banduſiæ.	3	13
6. Quò quò ſceleſti.	5	7
7. Tu ne quæſieris.	1	11
8. O nata mecum.	3	21
9. Paſtor quum traheret.	1	15
10. Perſicos odi.	1	38
11. Albus ut obſcuro.	1	7
12. Ibis Liburnis.	5	1
13. Altera jam teritur.	5	16
14. Quando repoſtum.	5	9
15. Nunc eſt bibendum.	1	37
16. Quid fles Aſterie.	3	7
17. Motum ex Metello.	2	1
18. Scribêris Vario.	1	16
19. Audivere Lyce.	4	13
20. Quò me Bacche rapis.	3	25

Q. HORATII FLACCI
LYRICORUM CARMINUM.
LIBER SECUNDUS.

CARMEN I.
Ad *MELPOMENEN.*

Acceptum illi refert, quòd aliquem inter poetas numerum & locum obtineat.

L. 4. Od. 3.

QUEM tu, Melpomene, ſemel
Naſcentem placido lumine videris,
Illum non labor Iſthmius
Clarabit pugilem; non equus impiger
Curru ducet Achaïo
Victorem; neque res bellica Deliis
Ornatum foliis ducem,
Quòd regum tumidas contuderit minas,
Oſtendet Capitolio:
Sed quæ Tibur aquæ fertile præfluunt,
Et ſpiſſæ nemorum comæ,
Fingent Æolio carmine nobilem.

Romæ

THE ODES OF *HORACE.*

BOOK II.

ODE I.

To *MELPOMENE.*

He acknowledges himſelf indebted to her for the Rank he holds among the Poets.

O MELPOMENE, a Mortal happy enough at the Moment of his Birth to attract thy indulgent Regards can never reliſh any other Glory than that of ſerving thee. He nor in Combats of the pond'rous Gantlet himſelf will ſeek to ſignaliſe at *iſthmian* Games; nor drawn by rapid Steeds diſpute the Prize, in order to return on a triumphal Car victorious and gather the Applauſes of united *Greece*. Free from th'Ambition of adorning his Temples with the Laurels of War, he never will in all the Pride of Pomp be to the *Capitol* conducted, for having broke the Strenth and baffled the Menaces of haughty Tyrants. Charm'd with the balmy Coolneſs of *Tivoli*'s ſhady Groves, and the mazy murmuring Rills which thro' it's Orchards glide, he will in theſe ſweet Retreats imbibe a Stock of har-

Romæ principis urbium
Dignatur ſoboles inter amabiles
Vatum ponere me choros:
Et jam dente minùs torqueor invido:
O teſtudinis aureæ
Dulcem quæ ſtrepitum, Pieri, temperas:
O mutis quoque piſcibus
Donatura cycni, ſi libeat, ſonum:
Totum muneris hoc tui eſt,
Quòd monſtror digito prætereuntium
Romanæ fidicen lyræ:
Quòd ſpiro & placeo (ſi placeo) tuum eſt.

REMARKS on ODE I.

SCALIGER prefer'd this Piece to the Crown of *Arragon*. This Exageration reduc'd to good Senſe ſignifys that it is perfectly fine, which no Body can deny. Poetry, Sublimity and Delicacy ſhine equally in the Thoughts, the Stile, and the Verſification.

℣ 1. *Melpomene.*] This Muſe, who with her early Favors prevents the Perſon to whom ſhe deſtins her Laurels, is nothing elſe but that Fire, Harmony, and Enthuſiaſm, which Art and Study may govern, but Nature only can beſtow, and without which no one can ever merit the Name of Poet. *Melpomene* is here for the Muſes in general.

℣ 3. *Labor Iſthmius.*] A Man poſſeſs'd with a Genius for Poetry grows inſenſible to all the other Advantages ſo highly eſteem'd by Mankind. HORACE denotes theſe Advantages by the gymnic Crowns of GREECE, and the Triumphs of ROME.

℣ 4. *Equus impiger.*] This Paſſage has been explan'd in two diff'rent Senſes, which I have united in the Tranſlation. Perhaps both were preſent to the Poet's Mind. At leaſt no Reaſons have been yet alledg'd capable

harmonious Spirits capable of exalting him to the Sublimity of *lyric* Poetry.

Rome, as far to other Citys by it's juſt Taſt as by it's Power ſuperior, already deigns to rank Me with the lovely Choirs of *lyric* Bards, already do her Suffrages begin to ſhield Me from the Darts of Envy.

O Muſe divine, who doſt attune the golden Lyre and draw ſoft Sounds from ſtubborn Strings, who art with Power indu'd t' inſpire at thy Pleaſure even to mute Fiſhes the melodious Voice of dying Swans, to thee alone I owe the Honor of being in all public Places pointed out as the Inventor of the *lyric* ODE; by thee I have the Advantage of pleaſing in my Lifetime, if I can truly flatter myſelf that I do pleaſe.

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capable of determining me more to the one than the other. So it ſignifys little whether *curru* depends on *ducet* or on *Victorem*.

℣ 12. *Fingent.*] Upon the View of a delicious Country the Imagination is fill'd with charming Images, which it labors to impart. Warbling Birds, enamel'd Meads, cool Groves, purling Streams are as exterior Aſſiſtances, which by bringing the Mind into an agreeable Frame, cheriſh and fortify the Diſpoſition which Nature has given us for Poetry.

℣ 16. *Torqueor.*] The Poet means not only that Envy was become leſs outragious againſt him, but further that he was now almoſt rais'd above her, and out of the Reach of her Arrows. *Cuningam* has reſtor'd this Reading inſtead of *mordeor* which apparently ſprung from the Word *Dente*.

℣ 18. *Temperas.*] This Verb comes from *tempus*, and is here uſed in it's firſt Signification for *tempora et modos ſtatuere, to regulate Time, and Cadence.*

℣ 20. *Cycni ſonum.*] An old *Norwegian* once aſſur'd *Iſaac Voſſius* he had heard a Swan ſing, and that it's Voice was very melodious. For my Part I am perſuaded that Swans ſing no where but in the Country where the Phenix riſes out of his own Aſhes, and where the

the Eye of the Baſiliſk kills at a Diſtance, that is to ſay in the Country of Fables *Mythologic* Tradition is a ſufficient Ground for poetic Credulity.

ỳ 24. *Spiro & placeo.*] That is, *quòd vivus placeo, that I pleaſe in my Life-time.* Other Senſes which have been

CARMEN II.

AD *PHIDYLEN.*

Deos non tam ſumtuoſis quàm puris muneribus conciliari.

L. 3. O. 23.

CŒLO ſupinas ſi tuleris manus,
Naſcente Lunâ, ruſtica Phidyle,
Si thure placaris & hornâ
Fruge Lares, avidâque porcâ;
Nec peſtilentem ſentiet Africum
Fecunda vitis, nec ſterilem ſeges
Rubiginem, aut dulces alumni
Pomiſero grave tempus anno.
Nam quæ nivali paſcitur Algido
Devota quercus inter & ilices,
Aut creſcit Albanis in herbis,
Victima pontificum ſecures
Cervice tingit: te nihil adtinet
Tentare multâ cæde bidentium
Parvos coronantem marino
Rore Deos, fragilique myrto.
Immunis aram ſi tetigit manus;
Non ſumtuoſâ blandior hoſtiâ
Mollirit averſos Penates,
Farre pio, & ſaliente micâ.

REMARKS on ODE II.

I Don't know whether HORACE was afraid that his Houſe-keeper in the Country might ruin him by her Oblations and Sacrifices, which ſhe made too

been given to this Paſſage ſhew the Sagacity and Erudition of Commentators. HORACE himſelf, I mean the Conduct of this Piece, has naturally led me into this.

ODE II.

To *PHIDYLE.*

That the moſt ſimple Preſent offer'd with pure Hands, is as agreeable to the Gods as the moſt magnificent Sacrifices.

IS it, laborious *Phidyle*, thy Deſire, that ſcorching Winds mayn't blaſt thy fruitful Vines, that Mildews may not burn thy Corn, that Autumn's Maladys may ſpare the tender Off-ſpring of thy Flocks? Be ſatisfy'd with lifting up thy Hands to Heav'n at each new Moon, with laying Incenſe on the Shrine of thy domeſtic Gods, with off'ring to them thy Firſt-fruits and ſtaining with a greedy Swine their Altars.

It is reſerv'd for Pontifs to paint their Axes with the Blood of Victims pamper'd for public Sacrifices in the Foreſts of Mount *Algidum*, or the Paſturage of *Alba*. It does not thy mean Circumſtances ſute to try to bribe the Favor of thy little Gods by ſlaughtering a Multitude of Beaſts. According to thy ordinary Cuſtom give them Garlands of Roſemary and Myrtle, nor a more rich Oblation will they aſk.

Even a little Barley and ſome Granes of Salt upon their Altars lay'd by pure and guiltleſs Hands oft prove more prevalent to diſarm their Anger than the moſt ſumtuous Sacrifice.

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frequently at her Maſter's Expenſe, ſelecting for that End the choiceſt Beaſts in his Flocks; or whether ſhe demanded an Augmentatiou of her Wages, under Pretenſe that ſhe had not enough to anſwer handſomly thoſe

thoſe religious Expenſes. I cou'd willingly ſuppoſe this ODE to be compos'd in one of theſe two Circumſtances. If this Conjecture be not true, at leaſt it is very likely, and may ſet this Piece in a better Light. 'Tis pleaſant enough to ſee an *epicurean* Poet imploy'd in regulating the Devotions of his Houſe-keeper, who ſeriouſly believes her Maſter is actuated by a Spirit of Religion and Piety, whilſt he has no other View but his own Intereſt in retrenching the Expenſe. In the Notes will be ſeen the Application of this Sentiment to all the Parts of this ODE, which is very pretty and very ingeniouſly conducted.

℣ 2. *Naſcente Lunâ.*] Country-women give freely into the exterior Practices of Religion. *Phidyle* might have made it a Scruple to let a ſingle Feaſt paſs without Sacrifice. Every Month furniſh'd her with ſeveral Occaſions; now come the Calends, then the Nones, and anon the Ides; without mentioning the particular Feaſts of *Pan*, *Diana*, *Priapus*, aud the other rural Divinitys. HORACE, to cut ſhort all theſe Devotions, which are not to his Taſt, permits his Houſe-keeper to ſacrifice only at ev'ry New-moon, and preſcribes the Expenſe ſhe ſhou'd be at.

℣ 9. *Nam quæ nivali*, &c.] The Reaſon, he urges to *Phidyle* for moderating her pious Profuſions, is that the Preſents made to the Gods ought to be proportion'd to the Station and Abilitys of ev'ry one; that a Diſtinction ſhou'd be made between public Sacrifices and thoſe of private Perſons. The Reaſon is juſt, but very artful in the Uſe the Poet makes of it, as he thereby covers his real Intention.

℣ 15. *Parvos Deos.*] This is ſaid by Oppoſition to what precedes. Pontifs ſacrifice to the tutelar Gods of *Rome*, of their Country, of the Empire, Victims fatten'd in the beſt Paſturages; but for you, who have only petty Gods, that is domeſtic or rural Gods, who but preſide over a ſmall Country-ſeat, 'tis ſufficient to crown 'em with Myrtle and Roſemary. It appears to me that HORACE wou'd have *Phidyle* underſtand him in this Senſe, but at the ſame Time I believe he had

had a mental Reſervation, and intended at Bottom by Favor of the equivocal Term to divert himſelf at the Expenſe of thoſe little Gods. This couch'd Raillery cou'd not be ill-plac'd for an *Epicurean*.

℣ 17. *Immunis aram*, &c.] Theſe four Verſes have very much imbarraſs'd the Interpreters, but ſpite of all the Efforts they have made to illuſtrate 'em, I venture to affirm that HORACE has not hitherto been well explan'd: They have pretended that *Immunis manus* ſignifys here *an emty Hand*, which offers neither Victim nor Incenſe, and that *ſi* is for *etiam ſi*, Dr. *Bentley* adds that *ſumtuoſa hoſtia* is in the Nominative. Of theſe three Things the two laſt only ſerve to perplex the Conſtruction, which without 'em is very regular, and makes very fine Senſe, as ſhall be ſeen immediately; the firſt is inſupportable, and expreſsly contradicts the Poet's Thought. How can thoſe Hands be ſay'd to be emty which offer to the Gods Barley, Salt, Incenſe, Firſt-fruits and a Pig? For, all this he allows to his Houſe-keeper. Such a Contradiction can't be plac'd to HORACE's Account. We muſt therefore take *immunis* in ſome other Senſe, and I find none more natural than what Mr. *Dacier*, Mr. *Coſte*, and Dr. *Bentley* have rejected. *Immunis*, ſay they, can never ſignify *innocent*, *pure*; and has never been us'd in that Senſe. To refute this Deciſion taken by our Critics from *Caſaubon*, I ſhall content my ſelf with two Inſtances from *Pliny*, which prove directly the contrary. This Author ſays in his 17th Book, Chap. 37, *Caprificus omnibus immunis eſt, quæ adhuc diximus, the Wild-fig-tree is exemt from all the Accidents we have mention'd:* and we find further in his 26 B. c. 2, *Oculis tantum immunibus, the Eyes are only free from this Evil.* In both Examples *immunis* is put alone, *vitiis* being underſtood in the former, and *mali* or *malo* in the latter. HORACE then might well ſay in the ſame Manner *manus immunis*, underſtanding *vitii* or *ſceleris*; and he muſt have done ſo, ſince otherwiſe he wou'd contradict himſelf. Taking this for granted, thus I range the Conſtruction of theſe four Verſes, according

to the Senſe I have given 'em in the Tranſlation *Si tua manus aram immunis tetigit, non blandior molliverit averſos Penates cum ſumtuosâ hoſtia, quàm cum farre pio & ſaliente micâ.* Tho' this ſeems to be addreſs'd only

CARMEN III.

Fictâ palinodiâ Deorum providentiam prorſus evertit.

L. 1. ● 34. PARCUS Deorum cultor & infrequens,
Inſanientis dum ſapientiæ
Conſultus erro; nunc retrorſum
Vela dare, atque iterare curſus
Cogor relectos. Namque Dieſpiter
Igni coruſco nubila dividens
Plerumque per purum tonantes
Egit equos volucremque currum;
Quo bruta tellus & vaga flumina,
Quo Styx, & inviſi horrida Tænari
Sedes, Atlanteuſque finis
Concutitur. Valet ima ſummis

Mutare, & inſignia adtenuat Deus,
Obſcura promens: hinc apicem rapax
Fortuna cum ſtridore acuto
Suſtulit, hîc poſuiſſe gaudet.

REMARKS

only to *Phidyle*, yet it may very well be conſider'd as a moral Sentence pronounc'd in general which nobly terminates this little Piece.

ODE III.

He deſtroys the Providence of the Gods, whilſt he pretends to eſtabliſh it.

TO the Errors of a frantic Philoſophy abandon'd I have hitherto neglected to pay the Gods their due Adoration. Now am I forc'd to turn my Sails and backwards trace the Courſe I blindly ran.

I can forbear no longer to avow that the writhen Bolt is almoſt always the Inſtrument of *Jove*'s kindled Vengeance. Yes, 'tis this awful God who rends the Clouds with flaſhing Fires, 'tis he who impels his thund'ring Courſers thro' the Air, rapt by their Speed his radiant Chariot flys, whilſt the whole Frame of Nature ſhrinks beneath. Then Earth's enormous Maſs feels ſtrong Convulſions; the wand'ring Floods are troubled in their Courſe; from End to End the ſtedfaſt *Atlas* quakes; the *ſtygian* Sound and odious *Tænarus* dreadful Receſs of conſcious Ghoſts are fill'd with Horror at the Blaze of Day.

Let us ſpeak ſeriouſly. The Gods can, when they will, abaſe one and exalt another, eclipſe the moſt dazzling Glory and raiſe Merit from Obſcurity into the faireſt Point of Light; — I grant it.—But I know too that they always diſcharge themſelves of this Care by throwing it upon Fortune, who with a clatt'ring Noiſe tares away the Pinnacle of Honors from one Houſe and tranſports it to another; without any other Reaſon but the Pleaſure of gratifying her own capricious Humor.

REMARKS on ODE III.

HERE HORACE avows the fundamental Tenet of *Epicurus*'s Morals, which he gave us ſome ſlight Touches of in the preceding ODES. Perſuaded of the fortuitous Creation of Beings and the Mortality of the Soul this Philoſopher look'd upon the Gods as fine Chimæras, whom out of a political Conformity to Cuſtom he ſeem'd outwardly to regard, whilſt he laugh'd at 'em in his Heart. Our Poet, probably preſs'd by ſome *Stoics*, makes a Shew of abjuring his former Opinion. But unable to play the Counterfeit long, his pretended Converſion quickly appears pure Drollery. Such is the whole Deſign of this Piece, which contains great Beautys in Miniature. The principal One is his Art of keeping the Reader's Mind in Suſpenſe to the very End, wherein he has ſo happily ſucceeded that even Men of Letters have been deceiv'd. We ſhall ſee in the Notes that the Artifice was not ſo difficult to unravel. The Poet certainly does not ſpeak of a real Converſion. He appears here more an *Epicurean* than ever. The Concluſion, where he aſſumes a ſerious Tone; the Weakneſs of the Reaſons he brings for his Conviction; and his viſible Affectation of uſing equivocal Expreſſions ſufficiently ſhew the three firſt Strophes to be one continu'd *Irony*.

℣ 1. *Parcus & infrequens.*] As the *Epicureans* acknowledg'd no Gods, their Conformity to the religious Worſhip, which the Credulity of People had eſtabliſh'd, was only exterior and meer Grimace. Hence ſpring the Expreſſions *parcus & infrequens*. What Men do contrary to Sentiment and only for Form's Sake they do ſuperficially, *parcè*, and as ſeldom as they can, *infrequenter*.

℣ 2. *Inſanientis Sapientiæ.*] According to the *Stoics* *Epicurus*'s Doctrin was *Madneſs inſania*, according to the *Epicureans* it was *Wiſdom ſapientia*. He has pleaſantly join'd theſe two Words, which ſeem to deſtroy each other. I muſt ſtill remark one Thing, which

which helps on the Ambiguity and Suſpenſe, and that is, that *ſapientia* ſignifys *Wiſdom* and *Philoſophy*. The *Epicurean* might take it in the firſt Senſe, and the *Stoic* in the ſecond. Thus both might find their Account in it.

℣ 4. *Iterare curſus relectos.*] The Metaphor is drawn from a Traveller, who perceiving he has taken one Road for another, immediately returns till he arrives at the Point where his Miſtake began. *Relectos curſus iterare* is for *relegendo curſus iterare*. So *Virgil* has ſaid *flexos arcus incurvare*, for *flectendo*.

The Editions and Manuſcripts have *relictos*; but this Reading is not a Whit the leſs defective on that Account. *Curſus relictus* is not *Latin*, nor does it form any Senſe. The Latins indeed have ſaid *Curſum intermittere*, *curſum deſinere*; but never did they ſay *curſum relinquere*. This Manner of Speaking is abſolutely improper and without Example. But tho' we ſhou'd ſuppoſe that HORACE has ſpoken correctly, we ſhou'd ſtill want to know what Road that was he formerly walk'd in, and then quitted and now deſir'd to regain, for that is the preciſe Meaning of *iterare curſus relictos*. This Road cou'd only be the Philoſophy of *Zeno*, the Sect of the *Stoics*. Now to prove that HORACE was ever attach'd to that Sect is impoſſible, as we have ſeen in his Life. So, turn which Way we will, the common Reading is not to be ſupported. *Dan. Heinſius* by the Change of a ſingle Letter firſt clear'd all the Difficulty of the Text, and Dr. *Bentley* has follow'd him.

℣ 5. *Namque Dieſpiter*, &c.] Nothing can ſurpaſs the Magnificence of theſe two Strophes. HORACE has giv'n 'em that Dreſs on purpoſe to impoſe the better. A *Stoic* imagins that the Force of Perſuaſion furniſhes the Poet with ſuch noble Images, pompous Cadences, lively Expreſſions. Nothing leſs than that. The whole amounts to an equivocal Proof wrap'd in the Cover of fine Language, &c.; and the Weakneſs of the Proof ſhou'd at leaſt create a Suſpicion that the Cover is only a Lure, and that his Converſion is ſtill at a great Diſ-

tance. *Lucretius* has ſhewn at large that Thunder muſt be the Effect of natural Cauſes, and that Superſtition is very ſilly to draw an Argument from it in Favor of Providence.

ỳ 7. *Per purum.*] Underſtand *Aera*. Able Interpreters have miſtaken this Paſſage. *Virgil* has ſay'd like HORACE, *georg.* 2. ỳ 364.

Dum ſe lætus ad auras
Palmes agit, laxis per purum immiſſus habenis.

But HORACE uſes this Term for a Veil to ſhroud his Thought. *Per purum* may ſignify ſimply *the Air*, as in *Virgil*; or *an unclouded ſerene Sky*. The Poet reſerves to himſelf the firſt Senſe, and offers the ſecond to the *Stoics*. It were hardly poſſible to preſerve the double Senſe in a Tranſlation.

I cannot agree with *Blondel* and Mr. *Dacier* in their Conjectures that HORACE intended to expreſs the Opinion of the *Stoics* in theſe two Verſes,

Plerumque per purum tonantes
Egit equos volucremque currum,

in Order to oppoſe it to that of the *Epicureans* contain'd in the preceding Verſe

Dieſpiter
Igni coruſco nubila dividens.

This is evidently to force the natural Senſe of this Paſſage, which does not of itſelf preſent two diff'rent Thoughts. If HORACE had deſign'd to mark this Diſtinction, he ſhou'd have made it more viſible, as it was eaſy for him to do by writing *per ſudum*, which had remov'd ev'ry Difficulty. The Verſe too wou'd have been more beautyful, by avoiding the diſagreeable Conſonance of *purum* with *currum*, which are not far aſunder. What deceiv'd theſe two learned Men, after all the Interpreters I have read, is that they underſtood preciſely by theſe Words *per purum a clear Air*; *ſudo cælo*; *ſerena tempeſtate*. We have ſeen that there is no Neceſſity to confine ourſelves to that Signification, which creates all the Perplexity of the Paſſage. The Oppoſition between the Sentiment of the *Epicureans* and that of the *Stoics* is not therefore where they pretend

tend to find it. Hence it's apparent that it's not neceſſary to put a Comma after *plerumque*, and to join it in Conſtruction with *dividens*. The Meaning I have given to *per purum* renders the Diſcovery of that Stop, for which ſome Critics imagin'd they merited Thanks, abſolutely uſeleſs.

ỳ 12. *Valet ima ſummis, &c.*] This is as it were the Unravelling of the Piece. The Poet having for a while perſonated the *Stoic*, plucks off the Maſk, and ſhews himſelf in his proper Character, that is to ſay, a true *Epicurean*. He acknowledges Gods, he did not chuſe to ſpeak otherwiſe, he aſcribes omnipotent Power to them; however not to trouble their Indolence he abandons all Events to the Caprice of *Fortune*. I muſt further obſerve an affected Ambiguity here in the Word *Deus*. The *Stoic* muſt naturally refer it to *Dieſpiter*; but in the Idea of an *epicurean* Poet, the only God capable of Action is *Nature*, who by a fortuitous Jumble of Atoms produces all that happens in the Univerſe. This Expreſſion *ima ſummis mutare* is equivalently double, becauſe it involves this alſo *mutare imis ſumma*.

ỳ 13. *Inſignia.*] This Correction is, in my Opinion, one of the happyeſt Conjectures of Mr. *Cuningam*. *Inſignia* anſwers perfectly well to *obſcura*, as *ſumma* to *ima*; all theſe Names are of the ſame Gender and Number: which can be ſaid neither of *inſignem* which appears in the Manuſcripts and Editions, nor of *inſigne* which Dr. *Bentley* has drawn from a ſingle old Copy; the firſt Tranſcribers or Grammarians, were no dout ſtartled to find *inſignia*, which is of four Syllables, where the Meaſure of the Verſe requir'd but three; and this produc'd the two Alterations mention'd. But a little Reflexion upon the Licenſes admitted into Poetry wou'd have preſerv'd the Text in it's Purity. The *latin* Poets have frequently united *i* and *a* in one Syllable in the ſame Word, as we ſee it in *vindemiator*, *ſemianimis*, *ſemiadapertus*. And if Examples be requir'd intirely like this, *Lucretius* and *Virgil* will furniſh them in *omnia* of two Syllables, and *Statius* in *tenuia* of three.

℣ 14. *Hinc apicem rapax, &c.*] A very charming and very poetic Image, ſays Mr. *Dacier*. I add that in theſe three laſt Verſes alone the Poet declares for *Epicurus* without any Diſguiſe.

℣ 16.

CARMEN IV.

AD *MÆCENATEM.*

Divitias malorum omnium fontem eſſe, ſummum vitæ bonum in mediocritate conſiſtere.

L. 3. O. 16.

INCLUSAM Danaen turris aenea,
Robuſtæque fores, & vigilum canum
Triſtes excubiæ munierant ſatis
Nocturnis ab adulteris;
Si non Acriſium virginis abditæ
Cuſtodem pavidum Juppiter ac Venus
Riſiſſent: fore enim tutum iter & patens,
Converſo in pretium Deo.
Aurum per medios ire ſatellites,
Et perrumpere amat ſaxa, potentiùs
Ictu fulmineo. Concidit auguris
Argivi domus, ob lucrum
Demerſa exitio. Diffidit urbium
Portas vir Macedo, & ſubruit æmulos
Reges muneribus. Munera navium
Sævos illaqueant duces.

Creſcentem ſequitur cura pecuniam,
Majorumque fames. Jure perhorrui
Latè conſpicuum tollere verticem,
Mæcenas, equitum decus.

Quanto

℣ 16. *Gaudet.*] The whole Deſign and whole Force of the ODE are collected in this Word, which gives the finiſhing Stroke to *Stoiciſm*. *Fortune* ſov'reinly decides of all, and *her* own good Pleaſure is her only Rule.

ODE IV.

To *MÆCENAS.*

That Riches are the Source of all Evil, and that the ſupreme Felicity of Life conſiſts in a Mediocrity.

A TOWER of Braſs, Gates of impenetrable Oak, and a formidable Gard of vigilant Maſtiffs were, one wou'd think, ſufficient to preſerve the recluſe *Danae* from midnight Revels and Intrigues of Love.

But amorous *Jove* and gentle *Venus* laugh'd at the timorous Precautions of her jealous Sire. They knew that to a God converted into Gold nothing was inacceſſible, that ev'ry Obſtacle muſt fall before him.

Gold can compaſs ev'ry End. More ſubtil than Lightning, more impetuous than Thunder, it ſlips thro' the ſtrongeſt Gards, it pierces the hardeſt Rocks. The Avarice of *Eriphyle* was the Source of all the Miſchiefs which like a Deluge ſwept away the Houſe of *Amphiaraüs*. Arm'd with golden Wedges the *macedonian* Hero never found or Citys impregnable or Kings invincible. Money has Charms to ſooth the ſavage Breaſt even of Sea Commanders.

Black Care attends increaſing Pelf.—Care of too much and Thirſt for more. O *Mæcenas*, whoſe Ambition has not ſoar'd above the Rank of *roman Knighthood*, and who art it's greateſt Ornament, had not I Reaſon then to dread the ſhining Pomp of an exalted Station.

Quanto quiſque ſibi plura negaverit,
Ab Dîs plura feret. Nîl cupientium
Nudus caſtra peto ; & transfuga divitum
Partes linquere geſtio ;
Contemtæ dominus ſplendidior rei,
Quàm ſi quidquid arat non piger Appulus
Occultare meis dicerer horreis,
Magnas inter opes inops.

Puræ rivus aquæ, ſylvaque jugerum
Paucorum, & ſegetis certa fides meæ,
Fulgentem imperio fertilis Africæ
Fallit ſorte beatior.
Quamquam nec Calabræ mella ferunt apes,
Nec Læſtrygoniâ Bacchus in amphorâ
Langueſcit mihi, nec pinguia Gallicis
Creſcunt vellera paſcuis ;

Importuna tamen pauperies abeſt :
Nec ſi plura velim, tu dare deneges.
Contracto meliùs parva cupidine
Vectigalia colligam,
Quàm ſi Mygdoniis regnum Alyatteï
Campis continuem. Multa petentibus
Deſunt multa. Bene eſt, cui Deus obtulit
Parcâ quod ſatis eſt manu.

REMARKS on ODE IV.

ADMIRERS of Method will find it here. Riches are the Source of Evil, an honeſt Mediocrity is productive of Good, happy therefore the Man contented with the latter: this is in ſhort the whole Deſign and Conduct of the ODE. Nothing can be more juſt nor more cloſely perſu'd. The Morality and Satire diſpers'd thro' all the Parts ſeaſon it to our Palates. Mr. *Dacier* thinks HORACE's principal Scope is

The Bounty of Heav'n grows in Proportion to the Diminution of our craving Appetites. Diveſted of ev'ry covetous Affection I gladly deſert the Party of the Great, to liſt among the humble few who are from Deſires free: more glorious in the Poſſeſſion of my little All which I never ſolicited for, than if I had the whole Harveſt of *Apulia* ſnug in my Granarys; to be like moſt of our Grandees, ever indigent amidſt Abundance.

With a Fountain of pure Water, a few Acres of Wood, and a ſmall Farm ever true to my Hopes, I have enough to undeceive the Proconſul of *Afric*, who imagins himſelf happyer than Me.

Calabria indeed does not furniſh me with it's excellent Honey, I have none of the exquiſit Wines of *Formia* mellowing in my Hogſheads, the Flocks which graze on *gallic* Planes inrich not Me with their golden Fleeces:

But from the Inconveniences of Want I live ſecure; and did I wiſh for more, I know, *Mæcenas*, You wou'd grant it readily. Thus bounding my Deſires I ſhall my petty Revenues collect with greater Pleaſure, than if I were of fertil *Phrygia* King, and cou'd annex all *Lydia* to my Empire. The more We demand, the more We feel our Indigence. Happy the Man, who without importuning the Gods, has from their wiſe Indulgence juſt enough receiv'd to live upon with Honor.

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to thank *Mæcenas* for the *Villa* he had given him, and to aſſure him that he eſteem'd himſelf happyer in the Poſſeſſion of that ſmall Eſtate, than if he had preſer'd him to the Government of the richeſt Provinces. This I think highly probable. The Poet's Addreſs in heightn'ing by Ornaments a Subject not great in itſelf adds Beautys to the Piece conſider'd in this Light.

℣ 2. *Robuſtæque fores.*] From *robur*, which ſignifys an *Oak* the *Latins* have ſaid *robuſtus* & *robuſteus*, for *roboreus* or *roburneus*. In *Plautus* We find *carcer ro-*

buſtus, and in *Feſtus arcæ robuſtæ*. HORACE inſtead of ſaying the Walls and Gates of this Priſon were very ſtrong, ſays the Walls were of Braſs, and the Gates of Oak. The Materials of both are ſpecify'd, a Diſtinction, which does not appear in the Sentiment of thoſe, who take *robuſtæ* for *firmæ*, *munitæ*. Beſides, in another Place the Poet joins theſe two Terms in the ſame Senſe, when he ſays, *illi robur & æs triplex circa pectus erat*. And *Ovid* ſays in the fifth Book of the *Metamorphoſes*, ℣ 120:

Raptaque de dextro robuſta repagula poſte
Oſſibus illidit mediæ cervicis: At ille
Procubuit terræ, mactati more juvenci.
Demere tentabat lævi quoque robora poſtis, &c.

℣ 6. *Juppiter ac Venus.*] Moſt beautyful is this Contraſt. On one Side, *Acriſius* diffident, uneaſy, vigilant, takes the beſt Meaſures he can think of, to bar all Acceſs to his Daughter; on the other, *Jupiter* and *Venus* calm, contented, ſure of their Stroke, laugh at all the Precautions of the Father. After *fore enim* We muſt underſtand *ſciebant*. *Aurum, pecunia, pretium, lucrum & munera* are here the ſame Thing.

℣ 13. *Exitio.*] They who read *demerſa excidio* join two *metaphoric* Terms together which are ſelf-contradictory and can form no Beauty here. Beſides *exitio* is found in the greateſt Number of the beſt Manuſcripts, *neque aliter plures & potiores codices*, ſays Dr. *Bentley*. Wherefore that Critic has made no Difficulty to reſtore this Reading, and Mr. *Cuningam* cou'd not help following him.

℣ 15. *Æmulos reges.*] The Kings of *Thrace*, *Pæonia* and *Illyricum* were *Philip*'s Corrivals.

Munera navium, &c.] It has been the Remark of all Ages that Seamen as well as Watermen, Smiths, and Wood-cutters have ſomething rough and fierce in their Humor and Manners. Sea-Officers have even ſometimes enough to do, to gard themſelves from this Contagion, ſpite of the Politeneſs they have acquir'd from Education, the World and the Court. But I don't know if HORACE does not exagerate, when he

he repreſents them as the moſt cruel and intractable of all Men. Perhaps his ſole Intent is to laſh at ſome Captains of Ships, who had not acted up to their Duty in ſome Ingagements; at leaſt it were not difficult to find Inſtances enow of ſuch in the late Wars.

℣ 19. *Tollere verticem.*] HORACE of himſelf had no Right of aſpiring to high Things; but yet the Favor of *Mæcenas* cou'd have procur'd him conſiderable Advantages. He took a wiſer Courſe, he quitted *partes divitum, the Party of inſatiate, importunate Courtiers,* and rang'd himſelf among *thoſe who moderate their Deſires, nil cupientium,* imitating herein his illuſtrious Protector; who, tho' he cou'd have pretended to the firſt Offices of the Republic and was the Diſpenſer of his Prince's Favors, contented himſelf with the Rank of a *roman* Knight. * A new Commentator gives high Praiſe to HORACE's Moderation here, which he thinks as admirable as that of *Mæcenas.* Their Births, ſays he, were nearly equal; they were both of a diſtinguiſh'd Family, the one in *Tuſcany,* the other in *Pontus,* and when HORACE ſays that he does not ambitiouſly ſolicit the firſt Poſts of Honor, he ſufficiently ſhews they were due to his Quality; but that his Modeſty reſtrain'd him from proſecuting his juſt Pretenſions. *Quum ait ſe nolle verticem tollere, innuit ſe eſſe magnâ apud ſuos ſtirpe, quam tamen non vult oſtentare. Erat magna Mæcenatem inter & Horatium ſimilitudo. Ex Etruriâ ille, hic ex Ponto erat oriundus.* Is this a Particularity of Hiſtory or an Invention of Romance? Indeed neither. Truth is evidently wounded in it, and he has not even preſerv'd a Color of Probability. See the Life of HORACE.

℣ 22. *Ab Dîs.*] Such is the Reading of almoſt all the Manuſcripts, and of ſeven of the moſt ancient Editions. The *Latins* alſo ſay'd *ab Jove, ab legato, ab re, ab rege, ab ſe, ab condito ævo, ab duobus ſtadiis, ab gente, ab Veiis.*

* *John du Hamel.*

Nil

Nil cupientium, &c.] This is as a Concluſion from the Propoſition of the preceding Verſe, where *ſibi* ſtands for *cupiditati*, *avaritiæ*.

℣ 25. *Contemtæ rei.*] This alſo has a natural Connexion with what goes before. We deſpiſe what we don't condeſcend to ſue for. But 'tis glorious to poſſeſs what we don't owe to our Solicitations and Perſutes. This I think the true Senſe of the Paſſage which had never imbarraſs'd Interpreters but for want of attending to the Poet's Reas'ning.

℣ 28. *Magnas inter opes inops.*] Nothing more ordinary than this Poverty in the midſt of Abundance. 'Tis Avarice in ſome, in others Prodigality. A Man contented with a middling Fortune is ignorant of theſe two contrary Extremes, which but too well agree in this that they render the Profuſe and the Avaricious equally miſerable.

℣ 30. *Segetis fides.*] See the Notes on the 43 ℣ of the ODE, *Altera jam teritur*. This Paſſage is not eaſy to explane, and I am not ſurpriſed to ſee Interpreters ſo imbarraſs'd to get clear of it. The whole Difficulty conſiſts in rightly conceiving the Force of the Terms, and diſintangling the Conſtruction. In the firſt Place theſe three Nominatives *rivus*, *ſylva* and *fides* relate in common to the Verb *fallit*, tho' it be in the ſingular Number. They who are acquainted with HORACE's Stile know he ſeldom ſpeaks otherwiſe. Secondly, *Africæ* is govern'd by *imperio* and *ſorte*. *Fulgens imperio Africæ* is a Paraphraſe, inſtead of ſaying *the Proconſul of Afric*; and *ſors Africæ* ſignifys the *Proconſulat*, that is *the Government of this Province*. The *Latins* have in the ſame Senſe ſay'd *ſors Aſiæ*, *ſors Macedoniæ*, *ſors provinciarum*, becauſe theſe Governments were given by Lot. Thirdly, *fallit* does not here ſignify *latet*, *ignoratur*; but *opinione ſuâ decipit*. This being ſuppos'd I think the Conſtruction ſhou'd be rang'd thus: *ager meus Sabinus beatior Africâ ſorte obtentâ fallit Africæ proconſulem*. The *Proconſul* of this rich Province was indebted to Lot for his Magiſtracy, HORACE ow'd his petty Territory to the Friendſhip

of

of *Mæcenas*. The Proconſul imagin'd himſelf happyer than HORACE, and he was miſtaken. Why? becauſe he was ignorant that to have vaſt Revenues and to be happy are frequently two very different Things. Perhaps our Poet's Intention was to give a Laſh to the Perſon who was then Governor of *Afric*, and who, as well as He, ow'd his Fortune to *Mæcenas*.

ỳ 40. *Vectigalia*.] This Word ſignifys *Revenues* here, and is in that Senſe good *Latin*. In the *Satire quæ virtus & quanta, boni*, HORACE has imploy'd it in the ſame Manner.

Colligam.] I don't know whether I ſhall be pardon'd for changing *porrigam* into *colligam*. Reaſon alone has furniſh'd me with this Correction, which gives this Thought a ſenſible Connexion with what goes before and what follows. The *Grammarians* have taken *vectigalia* in it's moſt ordinary Signification for *Taxes levy'd by public Authority*; which being quite unſutable to HORACE, they thought, no dout, they ought to read *porrigam* inſtead of *colligam*.

ỳ 41. *Alyattei*.] This is the right Reading. *Faber* propos'd this Correction in his Treaſure. Dr. *Bentley* and Mr. *Cuningam* have receiv'd it into the Text. *Alyattici*, which appears in the Editions is no more *Latin* than *Achillicus*, *Oreſticus* or *Bellerophonticus*, &c. 'Tis even douted whether it can be found in any one ancient Manuſcript. The *Latins* have read *Alyattes*, *Alyattis* or *Alyattei*; as *Achilles*, *Achillis* or *Achillei*; *Ulyſſes*, *Ulyſſis* or *Ulyſſei*.

CAR-

CARMEN V.

AD FONTEM *DIGENTIAM.*

Fonti ſacrificium & ab verſibus ſuis celebritatem ſpondet.

L. 3. O. 13.

O FONS Banduſiæ, ſplendidior vitro,
Dulci digne mero, non ſine floribus,
Cras donaberis hædo;
Cui frons turgida cornibus
Primis & Venerem & prælia deſtinat,
Fruſtra: nam gelidos inficiet tibi
Rubro ſanguine rivos
Laſcivi ſoboles gregis.

Te flagrantis atrox hora Caniculæ
Neſcit tangere: tu frigus amabile
Feſſis vomere tauris
Præbes, & pecori vago.

Fies nobilium tu quoque fontium,
Me dicente cavis impoſitam ilicem
Saxis, unde loquaces
Lymphæ deſiliunt tuæ.

REMARKS on ODE V.

A Beautyful Fountain upon the Eſtate of a great Poet has a Right to be crown'd with Immortality. *Digentia* cou'd not fail of being ſo, as it belong'd to the firſt *lyric* Poet of *Rome*. Whilſt the Name of HORACE ſurvives, that is, whilſt fine Poetry ſhall be had in Honor, the Name of *Digentia* ſhall be rank'd with thoſe of *Caſtalia*, *Hippocrene*, *Aganippe* and *Arethuſa*; and Men of Taſt will with Pleaſure

ODE V.

TO THE FOUNTAIN OF *DIGENTIA.*

He promiſes to offer a Sacrifice to this Fountain and to immortaliſe it by his Verſes.

O FOUNTAIN of *Banduſia* than Chryſtal more tranſparent, thou doſt my greateſt Homage merit, and the next Sun ſhall ſee me pay the ſacred Debt. Libations Thou ſhalt have of ſweeteſt Wine; the Goblets ſhall be crown'd with fragrant Flowers. A tender Kid I deſtin for thy Victim, who proud to feel his Horns already budding meditates the luſty Leap and hardy Combat; in vane, for, a few Hours hence, the little Wanton ſhall paint thy freezing Waters with his crimſon Blood.

Thou doſt defy the Dog-ſtar's Fury, his Breath when kindled to it's Height can't penetrate thy living ſurface: to my Oxen ſpent with Labor, to the Flocks which graze in my Vallys Thou a delicious liquid Snow doſt ever yield.

I'l alſo ſing the charming Groves that ſhades the hollow Rocks from which thou doſt thy prattling Streams agreeably precipitate; and among the moſt illuſtrious Fountains my Verſes ſhall give thee Rank.

Pleaſure behold it's Memory conſecrated in this little Piece, where all is fraught with that rural Amenity which peculiarly charms the Imagination.

ỳ 1. *Fons Banduſiæ.*] This is the Reading of the old Scholiaſt, of Mr. *Baxter*, Dr. *Bentley* and Mr. *Cuningam*, taken from the beſt Manuſcripts, and it cou'd ſcarcely proceed from any Hand but the Author's. For if the firſt Copyers or Grammarians had found *Blanduſiæ*, it never cou'd have come into their Heads to change it into *Banduſiæ*, which has no Affinity with the

the *latin* Tongue, and is apparently a *ſabin* Word. On the contrary, 'tis quite natural to believe that *Blanduſiæ* is in their own Way, becauſe they imagin'd, ſays Dr. *Bentley*, that HORACE wou'd chuſe to give a pretty Name to his Fountain. It was call'd *Digentia* and ran acroſs the Country of *Banduſia*.

ỳ 4. *Cui frons turgida cornibus, &c.*] This Paſſage is rich in Charms. Nothing can be more lively, nothing more natural. *Venerem & prælia* are perhaps but one Idea divided into two; to unite 'em we muſt underſtand *Veneris prælia*.

ỳ 8. *Soboles.*] I don't know why ſome Critics obſtinately maintain the Writing of *Suboles*. I grant the Etymo-

CARMEN VI.

A. U. C. Dccxxi.

AD *ROMANOS*,

bellum civile redintegrantes.

L. 1. Od. 7.

Quò quò, ſceleſti ruitis? ecquid dexteris
Aptantur enſes conditi?

Parumne campis atque Neptuno ſuper
Fuſum eſt Latini ſanguinis?
Non ut ſuperbas invidæ Carthaginis
Romanus arces ureret;
Intactus aut Britannus ut deſcenderet
Sacrâ catenatus viâ:
Sed ut, ſecundùm vota Parthorum, ſuâ
Urbs hæc periret dexterâ.

Neque

Etymology requires it, but the Manuſcripts vary. This Change was not introduc'd by the Caprice of Cuſtom. They were willing to diſtinguiſh the Verb and the Noun; *ſuboles* remain'd for the firſt, and they form'd *ſoboles* for the ſecond. I am of Opinion We cannot refuſe this Right to Cuſtom, eſpecially in a Language which was ſtill a living One at the Time of eſtabliſhing the Difference.

℣ 14. *Impoſitam ilicem ſaxis.*] This is ſtill true at this Day, as *Cluverius* ſaw it upon the Spot. A Part of this Grove, which incompaſs'd the Fountain was call'd the Wood of *Vacuna*, becauſe this Goddeſs had a Chapel there.

ODE VI.

TO THE *ROMANS*,

to divert 'em from the civil War.

WHITHER do Ye run, Ye Sons of Sedition, whither do Ye madly run? Why draw Ye the murd'ring Steel anew, which Peace had kindly ſheath'd?

Are not the Fields and bluſhing Seas already dy'd too deep with *roman* Blood?

Yet—had this Blood been ſpilt, as in the Days of your Fathers, in reducing to Aſhes the haughty Tow'rs of corrival CARTHAGE; or in forcing the *Britons* 'till then Strangers to the Effort of our Arms to wear our Chains and ſwell our Triumphs! — But no — all our Wars ſerve only to ſecond the Wiſhes of the *Parthians*, in making ROME a Sacrifice to ROME.

Ev'n

Neque hic lupis mos, nec fuit leonibus;
Numquam, niſi in diſpar, feris.

Furorne cæcos, an rapit vis acrior,
An culpa? Reſponſum date . . .

Tacent: & albus ora pallor inficit;
Menteſque perculſæ ſtupent.

Sic eſt: acerba fata Romanos agunt,
Sceluſque fraternæ necis:
Ut immerentis fluxit in terram Remi
Sacer nepotibus cruor.

REMARKS on ODE VI.

THIS ODE was compos'd about the End of the Year 721, a little before *Octavian* and *Antony* came to an open Rupture. The Stile is ſpirited and nervous. The Poet's Deſign is to repreſent to both Partys the Horrors of their criminal Diſſenſions, which threaten'd their common Country with a total Ruin. Uncertain of the Event he ſpeaks with Reſerve.

℣ 2. *Enſes conditi.*] Peace had ſheath'd their Swords ever ſince the Death of *Sextus Pompey*, that is for above two Years.

℣ 3. *Neptuno ſuper.*] This muſt imbarraſs thoſe who chuſe the Year 716 for the Date of this Piece. There was no Action on the Sea before that Year, in which the Peace was broke with *Sextus Pompey*. But from 716 to 720 there were rough Ingagements between the two Fleets, wherein Numbers periſh'd on both Sides.

℣ 9. *Parthorum.*] From the Defeat of *Craſſus* in 701, theſe People had not ceas'd to be at War with the *Romans*, who by their civil Broils confirm'd and in ſome ſort perpetuated the Victory of their Enemys.

℣ 11.

Ev'n Wolves and Lions are to gentler Thoughts inclin'd, nor ever exerciſe their Rage but upon Animals of another Species.

Is it Madneſs? Is it Fatality? or rather the Anger of Heav'n that ſtrikes You with Blindneſs and tranſports You to the Puniſhment of Your own Crimes? Speak, Anſwer . . .

. . . Their Guilt can find no Anſwer. Paleneſs ſhrouds their Looks and Horror ſtupifys their Minds.

It is a Dout no longer: The Blood of *Remus* ſhed by a Brother's Hands crys ſtill aloud for Vengeance on his Race, and on our Heads draws down the Indignation of the Gods.

ỳ 11. *Neque hic lupis mos*, &c.] The Conſtruction is *neque hic mos fuit lupis neque leonibus, qui numquam feri ſunt niſi in diſpar genus.* I read *numquam*, after three famous Critics. The natural Senſe of the Phraſe requires it. As to the reſt, HORACE's Way of arguing makes a gloſſy Shew in Poetry: but it is very apparent it cou'd make no great Impreſſion on the Minds of the *Romans*. Such Topics of Morality drawn from the Conduct of Beaſts, have nothing concluſive againſt that of Man. They may be eluded by a Stroke of Pleaſantry, or ſeriouſly attack'd by contrary Examples.

ỳ 13. *Furorne cæcos*, &c.] Dr. *Bentley* and Mr. *Cuningam* agree to receive *cæcos* in the Place of *cæcus*. *Torrentius* had approv'd of this Correction before, which ceaſes to be a ſimple Conjecture by the Authority of four Manuſcripts. It is not probable that the Copyers wou'd take it in their Heads to write *cæcos* immediately after *furor*; whereas *furor* muſt naturally have ſuggeſted *cæcos* to them as a very fit and very common Epithet. The Reading I have follow'd is therefore well ſupported. It remains to clear up the Senſe of the Text which has perplex'd ſome Interpreters. I refer *cæcos rapit* in common to *furor*, to *vis acrior*, and

and to *culpa*; and it appears to me that the Poet attributes the Blindneſs of the *Romans* either to an Exceſs of Fury which tranſports them, or to the Aſcendant of Deſtiny which predominates over them, or to the Vengeance of the Gods which perſues them. But his Addreſs and Policy are conſpicuous. He knew that the Ambition of the two Chiefs was the true Cauſe of theſe Diſſenſions. This he conceals out of Reſpect to both, as he ought equally to dread their Diſpleaſure.

℣ 15. *Albus ora pallor inficit.*] The ordinary Reading is *Ora pallor albus inficit.* The Difference is only in the Arrangement of the Words. That which I have choſen

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CARMEN VII.

AD *LEUCONOEN.*

Abjiciendam craſtini ſolicitudinem, hodie vivendum.

L. I. O. II.

TU ne quæſieris (ſcire nefas) quem mihi, quem tibi
Finem Dî dederint, Leuconoë; neu Babylonios
Tentaris numeros. Ut melius, quidquid erit, pati!

Seu plures hyemes, ſeu tribuit Juppiter ultimam,
Quæ nunc oppoſitis debilitat pumicibus mare
Tyrrhenum, ſapias, vina liques, & ſpatio brevi
Spem longam reſeces. Dum loquimur (fugerit invida
Ætas) carpe diem, quàm minimùm credula poſtero.

RE-

choſen renders the Verſe more elegant. This Reaſon wou'd not be ſufficient however to make an Alteration in the Text. Three Manuſcripts and two of the oldeſt and beſt Editions have determin'd me to it, after the Example of *Jodocus Badius*, Dr. *Bentley* and Mr. *Cuningam*.

℣ 17. *Sic eſt*, &c.] After a moſt pathetic Pauſe, HORACE adheres to the two laſt Cauſes he had mention'd. He imputes the civil Wars therefore to the Deſtinys *Acerba fata*, and to the Death of *Remus*, *ſcelus fraternæ necis*; as if the Deſtinys had condemn'd the *Romans* to expiate the Fratricide by deſtroying one another with their own Weapons. This was looking a great Way back, the better to remove the Idea of the real Cauſe of the preſent Calamitys.

ODE VII.

To *LEUCONOE*.

That We ſhou'd injoy the preſent Hour and adjourn the future Thought.

IN vane wou'd You conſult Aſtrologers, *Leuconoë*, to diſcover the Term of your Life or mine. It is not given to Man to unveil the Myſterys of Fate. Be rul'd by Me, let Things take their Courſe, and make the moſt you can of all Events.

Whether then *Jupiter* allows You ſtill a long Succeſſion of Years; or whether this, in which You've caus'd ſtrong Moles to be thrown into the *tuſcan* Sea to break the Violence of the Waves, muſt be your laſt, if you be wiſe, You will attend your ordinary Affairs, and regulate your Hopes by the Shortneſs of your Life. Let Time jealous of our Pleaſures ſteal himſelf away from Us as faſt as he can, this very Moment whilſt I ſpeak to You begin to injoy the flitting Day, nor reckon much upon to Morrow.

RE-

REMARKS on ODE VII.

IN all Ages Men have been the Dupes of Superſtition. Of the moſt vane and moſt ridiculous Kind is that of conſulting Aſtrologers and Fortune-tellers about the Duration of our Lives. *Leuconoë* had this Weakneſs common to ſo many others. HORACE finds in the Principles of his Philoſophy enough to diſabuſe her, by ſhewing her that this pretended Art is arrant Impoſture, and that true Wiſdom conſiſts rather in injoying Life than in curiouſly inquiring when it muſt end. The Piece is very good, and includes a great deal of Senſe in a ſmall Number of Verſes.

℣ 1. *Scire nefas.*] That is, it is not poſſible to know the Term of our Lives. This Reaſon alone ſhou'd baffle our Curioſity. What Madneſs is it to torment ourſelves about the Diſcovery of what is impenetrable to our Knowledg! *ſtultum eſt timere quod vitare non potes*, ſays an ancient *Mimographer*.

℣ 2. *Babylonios numeros.*] The People of this Country were ſtrongly infatuated with judicial Aſtrology; and made uſe of *Ephemerides* for erecting their Figures and calculating Days and Months. HORACE calls theſe aſtronomic Supputations *numeros Babylonios*.

℣ 3. *Ut melius*, &c.] Some Commentators have found in the Explication of this Paſſage more Difficulty than there is really in it. The whole Myſtery is reduc'd to Ellipſis of the Verb *eſt*, frequent enough in Poetry. This Conſtruction is, *ut melius eſt, quanto melius eſt pati quidquid erit!* Nothing is more reaſonable than what HORACE ſays here. It is better in all Reſpects to diſcharge ourſelves of the Care of Life by caſting it on Nature, than to depend on the ſilly Predictions of an Impoſtor.

℣ 5. *Quæ nunc oppoſitis*, &c.] 'Tis well known that the *Romans* were very curious of having Houſes of Pleaſure on the Coaſts of *Campania* along the *tuſcan* Sea. *Cicero* had at the leaſt three; and *Lucullus* as many. Hiſtorians tell us beſides of thoſe of *Pompey*,

Cæſar, Vedius Pollio, Hortenſius, Piſo, Servilius Varia, Pollius, &c. Why might not *Leuconoë* be in the Number? Upon this Footing our Poet might caution her very *à propos* againſt informing herſelf whether that Year in which ſhe was building a fine Houſe at a great Expenſe ſhou'd be the laſt of her Life. This Explication more cloſely connects the two disjunctive Propoſitions of the fourth and fifth Verſe with the Subject of the Piece, and makes the Parentheſis diſappear, which wou'd be a little too long for ſo ſhort an ODE. See the Diſſertation of *Monſieur l'Abbe Couture* upon this Place.

℣ 6. *Sapias.*] For *Si ſapis*, as I have tranſlated it. *Ovid* ſays the ſame: *quod tibi miſcuerit, ſapias, bibat ipſe jubeto.*

Vina liques.] *Strain your Wine*, that is, *continue your ordinary Occupations.* 'Tis HORACE's Manner to repreſent the *Genus* by the *Species.*

Spatio brevi, &c.] That is *pro brevi ſpatio vitæ, quoniam anguſtum eſt vitæ ſpatium.* Meaſure your Hopes upon the ſhort Space of your Life, don't extend 'em beyond it.

℣ 7. *Fugerit invida ætas.*] Interpreters tranſlate it, *envious Time is now retiring from us.* The Turn I have taken renders the Senſe of *fugerit* much better, which is ſay'd here by Way of Conceſſion and gives quite another Grace to the Poet's Thought.

℣ 8. *Carpe diem.*] *Carpere* is ſay'd of Flowers or Fruits that are gather'd *en paſſant* and without ſtopping, and ſo comes wonderfully well in after *fugerit invida ætas* in the Senſe I have given it. Ev'ry Day is like a delicate, ſhort-liv'd Flow'r, which fades if we delay never ſo little to pluck it. HORACE finiſhes with this Counſil, to which he ſeems to reduce all others.

CARMEN VIII.

A. U. C. DCCXXII.

AD *AMPHORAM.*

Monet ut in Meſſalæ gratiam vinum promat generoſum.

Ep. 3. O. 21.

ONATA mecum, conſule Manlio,
Seu tu querelas, ſive geris jocos,
Seu rixam & inſanos amores,
Seu facilem, pia Teſta, ſomnum:

Quocunque lectum nomine Maſſicum
Servas, moveri digna bono die;
Deſcende, Corvino jubente
Promere languidiora vina.

Non ille, quamquam Socraticis madet
Sermonibus, te negliget horridus.
Narratur & priſci Catonis
Sæpè mero caluiſſe virtus.
Tu lene tormentum ingenio admoves
Plerumque duro: tu ſapientium
Curas & arcanum jocoſo
Conſilium retegis Lyæo:

Tu ſpem reducis mentibus anxiis,
Vireſque; & addis cornua pauperi,
Poſt te neque iratos trementi
Regum apices, neque militum arma.
Te Liber, &, ſi læta aderit, Venus,
Segneſque nodum ſolvere Gratiæ,
Vivæque producent lucernæ,
Dum rediens fugat aſtra Phœbus.

ODE

ODE VIII.

TO HIS BOTTLE.

He deſires his Bottle to furniſh him with excellent Wine in Favor of *Meſſala*.

O BOTTLE, dear Object of my Vows, fill'd the Year of my Nativity, in the Conſulat of *Manlius*; beareſt thou in thy ſpacious Womb Sadneſs or Mirth, gentle Sleep or Quarrels the Companions of riotous Amours?

What do I ſay? The Liquor thou doſt incloſe was doutleſs choſen only for the Production of good Effects. Whatever theſe may be, thou deſerveſt to appear on a Day of Feſtivity. Ah what Day can be to me more feſtive than that on which *Meſſala* orders Me to regale him with my choiceſt Wine!

This Hero, imbu'd as he is with the Maxims of *Socrates*, will not be to thy Charms inſenſible. *Cato*, that rigid Cenſor, they ſay, animated his Virtue more than once with the Juice of the Grape.

Thou haſt the Charm of ſoft'ning by an agreeable Violence the moſt rugged Temper. Thou haſt the Secret of unmaſking in Sport the Souls of our graveſt Magiſtrates, of diſcovering their Cares, and of unlocking their Deſigns.

At thy Approach Strenth ſucceeds to Weakneſs, to Deſpondence Hope, Courage to Timidity. Inſpir'd by thy ſweet Vapors the meaneſt Wretch braves the Fury of Kings, he encounters an Army.

Amiable Bottle, *Bacchus* and the Siſter-graces conjoin'd by Love's eternal Band will imploy their friendly Aid to prolong our Pleaſures by the nocturnal Beams of depending Lamps till returning *Phœbus* chaſe away the Fires of the Night: and if *Venus* be in good Humor, We'll take her into the Party.

REMARKS on ODE VIII.

MESSALA told HORACE he intended to ſup with him. HORACE to demonſtrate how ſenſible he was of that Honor, by a poetic and ingenious Fiction intreats his Bottle to furniſh the moſt exquiſit Wine for the Entertainment of a Gueſt of ſuch Conſequence, to whom he had been early known in *Brutus*'s Army. The Verſification is charming, and the Expreſſions are choſen with Taſt. If he had inlarg'd upon the Praiſes of his Friend, who generouſly preſerv'd *Auguſtus*, (that had conſented to his Proſcription,) when he had his Life in his Pow'r before *Taormina*, and who was afterwards created Augur, and Lieutenant to *Agrippa*, I imagin the Piece wou'd have been better for it.

℣ 1. *Nata.*] HORACE does not mean that this Bottle was made in the Conſulat of *Manlius*. A Particularity of ſo little Moment wou'd have been very improperly plac'd here. I am ſurpriz'd that ſome ingenious Commentators have not perceiv'd this. A moſt noble Regale to be ſure it wou'd have been for *Meſſala* to drink Wine out of a Bottle made 33 Years before! Cou'd the Poet indeed mention ſuch a trifling Circumſtance with a good Grace? It is of ſmall Importance what Year Bottles are made in, provided the Wine be good. When HORACE therefore addreſſes himſelf to his Bottle, he does not ſpeak preciſely to the Veſſel. He uſes a figurative Manner of ſpeaking adopted by Cuſtom. We ſay ev'ry Day that a Bottle is excellent, to denote the Goodneſs of the Wine it contains, but we never ſay of an empty Bottle that it tames the moſt intractable Tempers, that it ſweetens Care, that it unlocks the Mind, that it cheers with freſh Hope, as the Poet ſpeaks here. He therefore uſes *nata* for *impleta*, to denote that it was fill'd with Wine during that Conſulat. A Bottle is in a Manner born for the Table, *naſcitur menſis*, when 'tis fill'd with Wine. It is then that it is fitted to produce

produce all the Effects which the Poet deſcribes with ſuch Variety and in ſo agreeable a Manner throughout this Piece.

Mecum.] HORACE came to the World on the 8 December 689, in the Conſulat of *Lucius Aurelius Cotta* and *Lucius Manlius Torquatus*.

ỳ 2. Seu tu querelas, &c.] Here the Poet ſeems to contradict himſelf. If this Bottle contains in it's Womb *Penſiveneſs* and *Quarrels*, *querelas & rixam*, how can he ſay that it is a *ſuccoring one*, *pia teſta*; and that it deſerves to be drunk on a rejoicing Day, *moveri digna bono die?* Several Interpreters have perceiv'd this Difficulty, but thoſe who have attemted to remove it have given Riſe to new ones. I have taken a Method, which I think reconciles the Thoughts, without torturing the Expreſſions. Firſt then, the three laſt Verſes of the firſt Quatrain contain a Diſtribution of the good and bad Effects of Wine. This Diſtribution regards Wine in general and is expreſs'd in a Way of Suſpenſion and Interrogation: for *ſeu* is here for *an*, as the Poets have ſometimes ſaid *an* for *ſive*. I have remark'd at leaſt three Inſtances of it in *Ovid* only. This minute Delicacy of Grammar has eſcap'd our Commentators in this Place; and yet it is of great Service. I add that the firſt Verſe of the ſecond Strophe includes a Correction, by which the Poet diſcards the bad Effects of Wine, to ſpeak for the future only of the good ones. In fine the Epithet *pia*, which is join'd to *teſta*, enters into the Invocation, and not into the Enumeration; that is to ſay, it ſhou'd be refer'd to the firſt Verſe, and not to the three following; it is a flattering Term with which HORACE addreſſes his Bottle, which he ſpeaks to as to a Divinity. So that we ſhou'd range the Conſtruction in this Manner *ô pia Teſta, nata mecum conſule Manlio, deſcende*, &c. I have made all this appear as well as I was able in the Tranſlation. I ſhou'd be however very glad if the Poet had ſav'd Us the Trouble of diſintangling his Thoughts.

℣ 5. *Quocunque lectum nomine.*] Great Obſcurity has been thrown upon this Paſſage by Indeavors to illuſtrate it. *Legere vinum* has been taken for *grape-gathering*, a Thing never heard of in good Latin. *Nomine* has been alſo taken for the Name of a Conſul. 'Tis ridiculous in HORACE to dout who this Conſul was after having nam'd him in the Beginning of the ODE. Others in ſhort diſtinguiſh two Conſuls, one of whom denotes the Year in which the Bottle was made, and the other that in which the Vintage was gather'd. I have already overthrown the Foundation of this latter Opinion in my firſt Note. To deſtroy both, it will be ſufficient to give an Explication of the imbarraſſing Terms. *Maſſicum lectum* is the *beſt Maſſic Wine, choſen out of the whole Produce of that famous Vineyard-ground.* *Nomen* among the beſt Authors often ſignifys *the Reaſon, the Cauſe, the Effect.* HORACE therefore, having ſpoken in general of the good and bad Effects of Wine in the preceding Strophe begs of his Bottle in this to produce only good ones. This is denoted by the Epithet *lectum*, and is farther confirm'd by theſe Words in the ſubſequent Verſe, *moveri digna bono die.* A Bottle of choice *Maſſic* deſerves to be produc'd on a Day of Joy.

℣ 6. *Moveri.*] This Word has Relation to *pia.* It has been rightly obſerv'd that *movere* was us'd in Ceremonys of Religion when they took down the Statues of the Gods from their Niches on certain Feſtivals to carry them thro' the City in publick Proceſſions.

℣ 8. *Languidiora vina.*] He requires in the Wine a Ripeneſs of Age that has cur'd it of it's Roughneſs without rendering it inſipid, which has diminiſh'd it's Fire without extinguiſhing it. Such is the Force of his Expreſſion, which he has us'd elſewhere in the ſame Senſe.

℣ 9. *Socraticis madet ſermonibus.*] *Meſſala* was attach'd to the *academic* Sect. *Madet* is a Term borrow'd from the Art of Dyers.

℣ 10. *Horridus.*] Sciences that demand profound Meditations generally inſpire a ſavage and auſtere Air. *Epicurus*

Epicurus was the only Ancient who had the Secret of taming, as I may ſo ſay, and humaniſing philoſophic Virtue. Moſt of his Followers degenerated from their Maſter for Want of a juſt Underſtanding of his Principles.

℣ 11. *Priſci Catonis.*] Mr. *Dacier* has very well prov'd from the Expreſſions *narratur* & *priſcus* that this is not meant of *Cato* of *Utica*, but of *Cato* the *Cenſor*.

℣ 21. *Læta Venus.*] The Poet dreads Love, who is frequently ſtubborn and ſullen; He will have him be gay and merry or exclude him his Table.

℣ 23. *Producent.*] The *Amphora* of the *Latins* was a very large Veſſel, otherwiſe it cou'd not have furniſh'd a Table with Wine for a whole Night. As we can much leſs affirm this of a Bottle, I have been oblig'd to take another Turn in the Tranſlation.

CARMEN IX.

* A. U. C. DCCXXII.

Propoſito Paridis exemplo, Antonium a Cleopatræ amoribus & à bello civili deterret.

L. 1. O. 15. PASTOR quum traheret per freta navibus
Idæis Helenam perfidus hoſpitam;
Ingrato celeres obruit otio
Ventos, ut caneret fera
Nereus fata.
Malâ ducis avi domum,
Quam multo repetet Græcia milite
Conjurata tuas rumpere nuptias,
Et regnum Priami vetus.

Eheu, quantus equis, quantus adeſt viris
Sudor! Quanta moves funera Dardanæ
Genti! Jam galeum Pallas & Ægida,
Curruſque & rabiem parat.

Nequidquam Veneris præſidio ferox
Pectes cæſariem, grataque feminis
Imbelli citharâ carmina divides:
Nequidquam thalamo graves
Haſtas & calami ſpicula Cnoſſii
Vitabis, ſtrepitumque, & celerem ſequi
Ajacem: tamen, heu ſerus, adulteros
Crines pulvere collines.

Non Laertiaden, exitium tuæ
Gentis, non Pylium Neſtora reſpicis?
Urgent impavidi te Salaminius
Teucerque

ODE IX.

The Poet propoſes to *Antony* the Example of *Paris* to diſingage him from *Cleopatra* and to diſcourage him from the civil War.

AS PARIS in Violation of the moſt ſacred Rights of Hoſpitality was bearing away *Helen* in the Fleet of *Troy*, and tranſporting from Sea to Sea the Fruit of his Perfidy, *Nereus* ſudden forc'd the Winds to pauſe, whilſt he denounc'd to the impatient Raviſher the tragic Iſſue of his lawleſs Flames. "Unhappy *Paris!* with what Auſpices doſt Thou to *Troy* conduct the fatal Prize? The States of *Greece* confederate will join to tare her from thy Hands, they'l march with potent Armys to extinguiſh in Tides of Blood thy nuptial Torch, tho' it coſt the Downfall of the moſt ancient Monarchy in *Aſia*.

How many ſpent Courſers at the Chariot blow! How many manly Breaſts are bath'd in Sweat! What Crouds of *Trojans* doſt Thou to thy Paſſion ſacrifice! Now *Pallas* aſſumes the golden Helm, now ſhe gripes her dreadful *Ægis*, now ſhe fits the blazing Car for Combat, and now from Rank to Rank ſhe darts her ardent Eyes, and threats to wreak her keeneſt Rage.

Proud of the Protection of *Venus*, in vain ſhalt thou amuſe thyſelf in curling thy Treſſes, in playing on thy ſilver Lyre in a Circle of the Fair, and in inſtilling ſoft Deſires by thy tender Songs. In vain diſſolv'd in the Boſom of Softneſs, beyond the Reach of Pikes and Jav'lins, ſhalt thou ſeek an Aſylum impenetrable to the Noiſe of Arms and the eager Perſutes of *Ajax*. Periſh thou ſhalt, infamous Adulterer, too late, alas! for thy Country's Good, and thy fragrant Locks ſhall ſweep the duſty Ground.

Doſt thou not at thy Heels already ſee ſage *Neſtor*, and *Ulyſſes* the Scourge of thy Nation? Intrepid *Teucer* lightens in thy Face. *Sthenelus* to him in

Teucerque, & Sthenelus ſciens
Pugnæ; ſive opus eſt imperitare equis,
Non auriga piger. Merionen quoque
Noſces. Ecce furit te reperire atrox
Tydides melior patre:
Quem tu, cervus uti vallis in alterâ
Viſum parte lupum graminis immemor,
Sublimi fugies mollis anhelitu,
Non hoc pollicitus tuæ.

Iracunda diem proferet Ilio
Matroniſque Phrygum claſſis Achillei.
Poſt certas hyemes uret Achaïus
Ignis Pergameas domos.

REMARKS on ODE IX.

THE Invention and Execution of this Piece are excellent. The Subject requir'd more than middle Flight.

I am of Opinion that the Compoſition of it cannot be better fix'd than at the End of the Year 722, when *Antony* ſail'd from *Ægypt* to *Peloponneſus*, with a Deſign of paſſing over into *Italy* in the following Spring. I ſhall be thought, no dout, very preſumtuous for attemting to determine the Epoch of a Piece, whoſe Subject is much anterior to the Time the Author liv'd in; not a ſingle Word whereof hints the Occaſion of it's Production; and which, in fine, ſeems to be only the Amuſement of a Poet willing to exerciſe his Vein in the Compoſition of Verſes; for this is almoſt the general Idea which Critics have hitherto entertain'd of this ODE. But is this Idea very juſt? I pretend it is not, and here offer the Reaſons on which I ground my Conjectures.

Firſt,

Courage not inferior, and who to the Skill of Fighting from the Chariot's Height joins that of managing the moſt indocil Courſers, perſues thee cloſe as Fate. Thou ſhalt feel the terrible Arm of *Merion*. Stern *Diomed*, far more than Heir of all his Father's Valor, burns with Impatience to find thee. At the Sight of this Hero, ſhameful Coward, high-panting thou'lt precipitate thy Flight, as a timid Stag deſerts his Paſture at the firſt Approaches of a prowling Wolf whom from the Vally's farther Side he ſpys advancing. Is this thy Boaſt to *Helen?*

True it is, the Reſentment of *Achilles* holding his Troops in Inaction will for a while defer *Troy*'s Ruin, and the Alarms of *trojan* Dames ſuſpend; but e'er ten rolling Years expire, low in the Duſt the proudeſt Piles ſhall lie, and *Priam*'s Palace ſink in *grecian* Fires.

Firſt then, in obſcure and problematic Matters an ancient and univerſal Credulity has no Advantage over an Opinion novel and ſingular. Let us arrive never ſo late, we are always in Time to perceive Truth. Criticiſm daily diſcovers Things, which appear to Us novel and ſingular, the Knowledg whereof wou'd be of all Times and of all Men if our Underſtandings were leſs limited. The Novelty and Singularity of the Sentiment I propoſe is not therefore a Reaſon to reject it.

Secondly, *Torrentius* aſſures us that one of the moſt ancient and moſt excellent Manuſcripts he has ſeen, *optimus ac vetuſtiſſimus*, gives for a Title to this ODE *ad Alexandrum Paridem, ſub cujus perſonâ exponit imminentia bella*. It has therefore been perceiv'd ſeveral Ages ago that this Piece is intirely allegoric, and that the Poet had no other Deſign than to repreſent under borrow'd Names the Wars that menac'd the *roman* Empire. My Opinion is therefore no longer new, it is even found to be ancient and very ancient *vetuſtiſſimus*.

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Pugnæ; ſive opus eſt imperitare equis,
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Courage not inferior, and who to the Skill of Fighting from the Chariot's Height joins that of managing the moſt indocil Courſers, perſues thee cloſe as Fate. Thou ſhalt feel the terrible Arm of *Merion*. Stern *Diomed*, far more than Heir of all his Father's Valor, burns with Impatience to find thee. At the Sight of this Hero, ſhameful Coward, high-panting thou'lt precipitate thy Flight, as a timid Stag deſerts his Paſture at the firſt Approaches of a prowling Wolf whom from the Vally's farther Side he ſpys advancing. Is this thy Boaſt to *Helen?*

True it is, the Reſentment of *Achilles* holding his Troops in Inaction will for a while defer *Troy*'s Ruin, and the Alarms of *trojan* Dames ſuſpend; but e'er ten rolling Years expire, low in the Duſt the proudeſt Piles ſhall lie, and *Priam*'s Palace ſink in *grecian* Fires.

Firſt then, in obſcure and problematic Matters an ancient and univerſal Credulity has no Advantage over an Opinion novel and ſingular. Let us arrive never ſo late, we are always in Time to perceive Truth. Criticiſm daily diſcovers Things, which appear to Us novel and ſingular, the Knowledg whereof wou'd be of all Times and of all Men if our Underſtandings were leſs limited. The Novelty and Singularity of the Sentiment I propoſe is not therefore a Reaſon to reject it.

Secondly, *Torrentius* aſſures us that one of the moſt ancient and moſt excellent Manuſcripts he has ſeen, *optimus ac vetuſtiſſimus*, gives for a Title to this ODE *ad Alexandrum Paridem, ſub cujus perſonâ exponit imminentia bella*. It has therefore been perceiv'd ſeveral Ages ago that this Piece is intirely allegoric, and that the Poet had no other Deſign than to repreſent under borrow'd Names the Wars that menac'd the *roman* Empire. My Opinion is therefore no longer new, it is even found to be ancient and very ancient *vetuſtiſſimus*.

Thirdly, what can be more natural than to diſcover *Antony* in the Perſon of *Paris*, and *Cleopatra* in that of *Helen*? *Paris* and *Antony* are both characteris'd by their Effeminacy, both captivated with the Charms of a forein Princeſs. *Paris* carrys away one from *Greece* to *Phrygia*, *Antony* conducts another from *Ægypt* to *Italy*. Both draw a bloody war upon their Country, and run to their own Deſtruction by the fooliſh Perſute of a blind Paſſion. On one Hand, *Diomed* ſearches for *Paris* to come to blows with him, and on the other *Octavian* ſearches for the Fleet of *Antony* to ingage with it. *Paris* cannot ſuſtain the Attack of the Enemy, *Antony* flys at the firſt Approach. Theſe are, I think, Relations ſufficiently clear, to create a Suſpicion that HORACE might very well diſguiſe himſelf under the Perſonage of *Nereus*, with the Intent of diverting *Antony* from the civil War, in letting him foreſee by an Example exactly parallel the fatal Conſequences of his Weakneſs for *Cleopatra*.

Fourthly, my Explication agrees to a Wonder with the Hiſtory of this Time. *Dion* reports that in 722 *Octavian* and *Antony* came to an open Rupture, that *Antony* repudiated *Octavia*, that *Octavian* among other Things reproach'd *Antony* for his Amours with *Cleopatra*, and for the Diſtribution he had made to that Princeſs's Family of *Phœnicia*, lower *Syria*, the Iſle of *Cyprus*, a great Part of *Cilicia*, *Arabia* the happy and the moſt beautyful and richeſt Provinces of the Empire in the Eaſt; that this Reaſon forc'd away from *Antony* *Marcus Titius*, *Munatius Plancus*, and ſeveral of his moſt illuſtrious Partiſans; that they were perſuaded at *Rome* that, if *Antony* became Maſter, he wou'd beſtow *Rome* to *Cleopatra*, and tranſport the Seat of the Empire to *Ægypt*; that ev'ry Body determin'd to take up Arms againſt *Cleopatra*, to refuſe *Antony* the Conſulat for the Year following, and to ſtrip him of all his Dignitys; that they did not judg it ſeaſonable to declare War againſt him by Name, either out of Fear of irritating thoſe who had thrown themſelves into his Party, or becauſe they wou'd be very glad to

put

put him in the Wrong, and to have an Opportunity of reproaching him with undertaking the Defenſe of an *ægyptian* Woman againſt his own Country; in fine that he paſs'd the Winter with this Princeſs at *Patras* in *Peloponneſus*.

But, it may be aſk'd, why ſhou'd he have Recourſe to the Diſguiſe of Allegory? why not addreſs himſelf directly to *Antony*? I reply the Poet might have good Reaſons for explaning his Thoughts by Figure. The Conſuls of the Year 722 *Cneius Domitius Ænobarbus* and *Caius Soſius* had quitted *Rome*, to go join *Antony*. Their Example had drawn after them a great Number of Senators. So many Perſons diſtinguiſh'd by their Rank were to be rever'd, at a Time when *Antony*'s Party was more numerous, and when it cou'd not be divin'd which of the two Competitors wou'd carry it. *Octavian* too had render'd himſelf odious by the great Levys of Money he had been oblig'd to make, to ſupport the Expenſe of the War: *unde tumultus*, ſays *Plutarch*, *totam occupavit Italiam*. It was therefore dangerous to ſpeak too openly. The ODE *quò quò ſceleſti ruitis*, and ſome of the following Ones carry with them very ſenſible Proofs of this Reſerve. HORACE in them ſpeaks of the civil War, but only in general, and without declaring himſelf for either of the Partys. Here he does not explane himſelf but by Allegory, and he leaves it to the more clear ſighted to make particular Applications of it. Ought an able Politician to write otherwiſe in ſo delicate a Conjuncture? *Pollio*, who was able to act ſo grand a Part on either Side, conſtantly refus'd to enter into their Quarrels; and the Regards the Senat had for *Antony* ſufficiently juſtify the Conduct of the Poet.

It may be farther objected to me, that it is not eaſy to adjuſt the allegoric Senſe to the Natural thro' all it's Parts. To this I anſwer firſt, that Allegorys, as well as Compariſons, when they are long, ought not to be ſubjected to ſo ſcrupulous a Preciſion: Secondly, that the Poet might inſert ſome Circumſtances forein to his Purpoſe, the better to cloke his Deſign, and

to ſecure to himſelf an Evaſion in caſe Things ſhou'd turn out contrary to his Wiſhes: thirdly, that we are not ſufficiently acquainted with the Detail of all the particular Events of the Year 722, which HORACE might have in View; for Want of which we might not be able to pronounce juſtly what impertinent Circumſtances there are in the Piece, nor even whether there be any. In fine, from the Manner in which I ſhall unfold the Alluſions in my Remarks, it may be judg'd, I believe, that the Allegory has nothing further myſterious; and that this Objection can have no Place.

Behold another Reflexion, which ſeems to deſtroy my whole Syſtem. In the Beginning of 723 HORACE made the ODE *Ibis Liburnis*, &c. It is addreſs'd to *Mæcenas*, who was to go aboard the Fleet deſtin'd againſt *Antony*. The Poet offers to accompany him. Is not this, will they ſay, to declare himſelf openly for *Octavian?* What becomes of the politic Diſcretion I here attribute to him? An Anſwer to this Difficulty is found in the Difference of the two Pieces. This under allegoric Perſonages deſigning the principal Chiefs of both Partys was to be public, and HORACE's Reſerve was well plac'd. Whereas the other being a private Letter written to *Mæcenas* his Patron and his Friend, it is not aſtoniſhing he ſhou'd ſpeak to him with an open Heart, and diſcover his real Sentiments. I ſee nothing then that can be reaſonably oppos'd to the Courſe I have taken for the Explication of this ODE, which, magnificent as it all is, loſes much of it's Value in the ordinary Sentiment.

℣ 1. *Paſtor.*] The very firſt Word diſcovers the Juſtneſs of the Alluſion. *Paris* was brought up among the Shepherds of Mount *Ida*; *Antony* was of the Number of the *Luperci*, that is to ſay, Prieſt of the God of Shepherds *Cicero* reproaches him on this Occaſion in his ſecond *Philippic*.

Traheret per freta.] *Paris* did not go directly from *Lacedæmon* to *Troy*. The Apprehenſion he was under

of a ſwift Perſute made him fetch a wide Compaſs and ſail into the Seas of *Cyprus*, *Phœnicia* and *Ægypt*. *Antony* in his Paſſage from *Alexandria* to *Patras* carry'd a ſecond *Helen* into the ſame Seas. There is a new Reſemblance.

℣ 2. *Perfidus.*] This Trait equally ſutes the Perſonage expreſs'd and the Perſonage intended. *Paris* carrys away a forein Princeſs from her royal Spouſe, who had given him a moſt gracious Reception at his Court. *Antony* breaks off his ſolemn Ingagements to *Octavia*, to give his Hand to a forein Queen. Double Perfidy, occaſioned on both Sides by the ſame Paſſion.

℣ 3. *Ingrato.*] The Winds are huſh'd out of Reſpect to *Nereus* who is going to ſpeak. The Calm was contrary to the Raviſher's Deſign. The Precipitation of his Flight ingroſs'd all his Thoughts. We muſt not therefore refer *ingrato* to the Winds, but to *Paris*. Theſe two Words *obruit otio* have a fine Effect here. The one exhibits an Image of the Agitation which preceded, the other expreſſes the Calm which ſucceeded; the one ſhews the Authority of *Nereus*, the other the Docility of the Winds: the God prepares to ſpeak and he is already obey'd. Before I quit this Paſſage, I farther remark a Kind of Reſemblance between *Paris* and *Antony*. The former is ſtopp'd on his Rout to hear his unhappy Deſtiny; the other receives the Prediction of his in the Courſe of his Voyage. There is but this Difference; *Nereus* himſelf pronounces his own Oracles, *Apollo* puts his into the Mouth of a Poet.

℣ 5. *Nereus.*] *Heſiod* repreſents him as a God moſt infallible in his Predictions, and it is eſpecially for this Quality HORACE made Choice of him.

Ducis domum.] *Antony* was conducting *Cleopatra* to *Rome*, as *Paris* was conducting *Helen* to *Troy*.

℣ 8. *Regnum Priami vetus.*] From *Scamander* to *Priam* they reckon more than three Ages. This Duration is ſufficient to juſtify the Poet's Expreſſion. The *trojan* Empire and *Paris*'s Wedding here repreſent

Ægypt

Ægypt and *Antony*'s Marriage with *Cleopatra*. *Greece* expreſſes *Rome* and *Italy* which ſeem to aſſert the Cauſe of *Octavia*.

I don't know how it came into *Du Hamel*'s Head to hunt for this ancient Kingdom of *Troy* in *Afric*, becauſe *Dardanus* was Son of *Electra* Queen of *Mauritania* and *Ægypt*. I am perſuaded the *grecian* Princes when they enter'd into a League at *Aulis*, and HORACE when he compos'd this ODE, were equally Strangers to this Thought.

℣ 11. *Pallas.*] This wiſe and warlike Goddeſs comes very naturally into the Allegory. *Octavia* had given Proofs of her Wiſdom in the Negotiations that were carry'd on during the Triumvirat; now ſhe lights up the Flambeau of War; becauſe *Rome* and all the Weſt take up Arms to revenge her Quarrel.

Ægida.] The mutual Harmony between the Images and Cadences of this whole Strophe renders it exceedingly magnificent.

℣ 13. *Veneris præſidio.*] *Venus* is no other than *Cleopatra*. The Court of this Queen was the Seat of *Luxury* and *Voluptuouſneſs*, where *Antony* plung'd into the moſt infamous Debaucherys. HORACE without forcing the Hiſtory finds enough there to ground juſt and natural Alluſions upon. *Pallas* was for *Menelaus* and *Venus* for *Paris*, *æqua Venus Teucris, Pallas iniqua fuit*; ſo *Octavia* was for young *Cæſar* and *Cleopatra* for *Antony*.

℣ 15. *Imbelli citharâ.*] *Lycophron* ſpeaking of *Paris* ſay'd before HORACE, Verſe 139; *igitur chordarum ciebis ſtrepitum jejuna modulans & irremunerata Carmina*. The Ancients reckon'd it an Honor to play on muſical Inſtruments, and conſider'd it as a Diſadvantage in *Themiſtocles* that he did not know how to touch the *Lyre*; *habitus eſt indoctior*, ſays *Cicero* in his Book *of Old Age*. So that *Lycophron* and HORACE do not blame his Skill in *Paris*, but only the Uſe he made of it. Hiſtory again furniſhes me with a correſpondent Reſemblance to this Paſſage of the Poet. *Plutarch* ſays that *Antony*, whilſt he ſtay'd at *Samos*,

Samos, paſs'd whole Days in Pleaſures, whilſt the whole World was in the greateſt Conſternation. *Quum univerſus orbis gemitibus lamentiſque crepare, una per multos dies inſula tibiis & cantu perſonabat, ubi referta erant theatra certantibus choris.* From *Samos Antony* paſs'd to *Athens*, where he ſtill left behind him Traces of his Luxury and Debaucherys. *Hinc navigavit Athenas, ubi de integro effudit ſe in ludos & ſpectacula.*

Carmina dividis.] Nothing can be more pleaſant than the Conceit of the Commentator I ſpoke of upon the eighth Verſe. *Carmen*, ſays he, is a Taſk of Silk or Wool given to be ſpun; thus *carmina dividere*, &c. ſignifys according to him, to ſpend one Part of his Time in giving out Taſks to Girls, and the other in diverting 'em with the Guitar. Is not this a happy Sagacity? For my Part without refining ſo much, I have taken the Words in the Senſe they naturally preſent. The Pleaſure of Muſic is diſtributed without giving a Share to one and a Share to another. A fine Voice conducted with Method, an Inſtrument nicely touch'd, equally charm a whole Company and every one of the Perſons who compoſe it. HORACE has given the ſame Signification to *dividere* in the ODE, *Et thure & fidibus juvat.*

℣ 18. *Strepitumque & celerem ſequi Adjacem.*] The *Strepitum Ajacis celeriter ſequentis.* The *greek* Princes nam'd here repreſent *Octavian*, and the firſt Chiefs of his Army, as *Agrippa*, *Mæcenas*, *Meſſala*, *Aruntius*, *Larius*, *Taurus*, &c.

℣ 19. *Adulteros crines.*] This is happily expreſs'd for *crines Paridis adulteri.* Lyric Poetry is extremely fond of theſe bold Tranſlations, which have a fine Effect when judiciouſly plac'd.

℣ 22. *Pylium.*] This Quatrain and the following one are of a ſurpriſing Vivacity. It is not the Image of a Battle, but the Action itſelf.

℣ 28. *Tydides melior patre.*] It is but too common to ſee Children degenerate. Here is the Reverſe. *Tydeus* had much Worth, but *Diomedes* more. * An

* *John du Hamel.* In-

Interpreter of our Days, many of whoſe Miſtakes I have already animadverted on, does not judg ſo. This Elogy given to *Diomedes* appears to him to turn out to the Diſadvantage of *Tydeus*, and to do wrong to the Judgment of HORACE. He has therefore inverted the Reaſoning, and pretends to derive all the Merit of the Son from that of the Father. *Diomedes*, ſays he, *ideo melior miles habitus quòd patrem habuerit omnium longè fortiſſimum.* I have nothing to ſay upon this Explication, I have ſay'd all in propoſing it. As to the reſt, I don't know whether *Tydeus* and *Diomed* may not repreſent to Us *Julius Cæſar* and *Octavian* his adoptive Son. At leaſt the Allegory ſeems to me well founded. *Octavian* might be a little flatter'd; but he was alive, and 'tis a Poet who ſpeaks, two Reaſons which ſhou'd render the Exageration excuſable.

℣ 31. *Sublimi anhelitu.*] Thoſe who are out of Breath are accuſtom'd to toſs up their Heads, to take in more Air, and to reſpire with the greater Freedom.

℣ 33. *Iracunda claſſis.*] HORACE tranſports the Reſentment of *Achilles* to the Fleet of that Prince. This is the ſame Figure we have ſeen in *crines adulteros.* But what has the Anger of *Achilles* which retarded the Ruin of *Troy* to do in this Place? I know no Body but *Pollio* that can fill up this Part of the Allegory.

The Truth of Hiſtory proves the Probability of my Conjecture. Many excellent Qualitys united in the Perſon of *Aſinius Pollio.* He was not only a Man of Letters and a dang'rous Critic, he beſides poſſeſs'd Politics and the Art military in a ſupreme Degree. His Merit rais'd him to the Prætorſhip and Conſulat. After the Battle of *Pharſalia* he carry'd on the War with Succeſs in *Spain* againſt *Sextus Pompey.* He commanded Legions in *Gaul* at the Time of the Death of the Dictator. His Expedition in *Dalmatia* procur'd him the Honors of a Triumph. *Antony* was very earneſt to gain over to his Party a Man of this Importance, who might afterwards become one of it's ſureſt Supports. He truſted him with all his Secrets, and put his Intereſts in his Hands for the Conference of *Brunduſium* in 714, where

He

He diſplay'd his Talent for Negotiation. The ſame Year he was in Arms in *ciſalpin Gaul* to oppoſe *Octavian*'s Troops who were marching to beſiege *Peruſia*. This Prince, tho' he had it not in his Power to get another Conſul nominated, yet had Intereſt enough to hinder him from exerciſing that Office before the Month of *September*, and to force him to quit it a few Days after he had been in Poſſeſſion of it. From his Triumph, that is, from 715, *Pollio* did not ſtir out of *Italy*, and affected a Kind of diſſembled Neutrality. This Conduct cou'd not but create much Diſquiet to *Octavian*, who knew him to be always biaſs'd to *Antony*'s Intereſts. In order to gain his Affections, he made him ſeveral advantageous Propoſals, and beg'd of him even to accompany him to *Actium*. *I have render'd too many Services to Antony*, reply'd *Pollio* haughtily, *and the Favors he has heap'd on me are too well known: Make an End of your Quarrel without me; Victory will decide of my Lot by giving me a Maſter: Mea in Antonium majora merita ſunt, illius in me beneficia notiora; itaque diſcrimini veſtro ſubtraham, & ero præda victoris.* An Anſwer of this Character was no Incouragement to *Octavian*. It was not doubted but *Pollio* maintain'd a Correſpondence with *Antony*, and there was ſtill Room to apprehend that he was brooding his Reſentment, to diſcloſe it on Occaſion; and that aſſoon as the two Fleets ſhou'd put to Sea, he might ſet himſelf ſuddenly at the Head of the Adherents to *Antony*'s Party at *Rome* and all over *Italy*, to make a powerful Diverſion in his Favor. Happily for *Octavian* that did not happen: but all Appearances were contrary, and that is a ſufficient Foundation for the Reſemblance I diſcover between *Achilles* and *Pollio* in this laſt ſtrophe. HORACE imploys this very Allegory in the ODE *Scribêris Vario*.

ỳ 36. *Ignis Pergameas domos.*] All the Editions and the greateſt Part of the Manuſcripts preſent this Verſe after this Manner, *ignis Iliacas domos*. This Reading has always given me Pain. Is it credible that HORACE who has ſo frequently imploy'd *glyconic* Verſes in ſeveral ODES, and who has

has always made 'em after the exacteſt Form, ſhou'd place ſo irregular a one here; here, I ſay, where it was

CARMEN X.

AD PUERUM.

Admonet ut cœnam ſine ambitioſo adparatu ſtruat.

L. 1. O. 38. PERSICOS odi, puer, adparatus:
Diſplicent nexæ philyrâ coronæ:
Mitte ſectari, roſa quo locorum
Sera moretur.

Simplici myrto nihil adlabores
Sedulus curæ: neque te miniſtrum
Dedecet myrtus, neque me ſub arctâ
Vite bibentem.

REMARKS on ODE X.

THERE is nothing very remarkable in this little Piece, either for Subject or Compoſition. Nor is it ſo much an ODE as an *extempore* Song. After all, great Maſters ſhew themſelves even in their moſt minute Performances. Here we find eaſy and natural Expreſſion, flowing and well cadenc'd Verſe, and even a ſmall Trait of Pleaſantry, which agreeably terminates the Song. HORACE in all Appearance, intended to give ſome of his Friends a Supper. His Servant made Preparations for a magnificent Entertainment. He, like a wiſe *Epicurean*, declares to him that the moſt plane and ſimple Pleaſures are more to his Taſt.

was eaſy for him to avoid it, and where nothing oblig'd him to depart from the conſtant Uniformity he had preſerv'd ev'ry where elſe.

ODE X.

To his BOY.

He orders him to prepare an Entertainment without Magnificence.

BOY, to regale Me be not thus extravagant. All theſe Preparations in the *perſian* Mode ſute not my Taſt. Theſe Garlands interlac'd with Bands of Linden-rind are my Averſion. Do not thy ſelf the Trouble give of ſeeking Winter-roſes out to grace my fragrant Bowls.

A plane Myrtle-wreath without farther Ceremony ſhall ſuffice. Whilſt Thou doſt with the Cup attend beneath my ſhady Vine, Myrtle will beſt become the Maſter and the Man.

℣ 3. *Roſa ſera.*] The moſt Delicate hunted for Roſes, when they were out of Seaſon: *Delicati illi ac fluentes*, ſays *Pacatus*, *parum ſe lautos putabant, niſi luxuria vertiſſet annum, niſi hybernæ poculis roſæ innataſſent.*

℣ 5. *Simplici myrto nihil adlabores.*] A very remarkable Conſtruction this, inſtead of ſaying *ad myrtum nihil laboriosè addere ſatagas.*

℣ 6. *Sedulus curæ.*] The Elegance of this Conſtruction has eſcap'd all the Grammarians and Tranſcribers. They thought they ſhou'd read *curo* with Relation to HORACE, or *cura* with Relation to his Servant. Mr. *Cuningam* from an ancient Manuſcript has recover'd the true Reading.

CARMEN

CARMEN XI.

A. U. C. DCCXXIII.

AD *LUCIUM MUNATIUM PLANCUM.*

Propoſito Teucri exemplo hortatur ut vino curas eluat.

L. 1. Od. 7.

ALBUS ut obſcuro deterget nubila cœlo
Sæpè Notus, nec parturit imbres
Perpetuò: ſic tu ſapiens finire memento
Triſtitiam, vitæque labores
Molli, Plance, mero; ſeu te fulgentia ſignis
Caſtra tenent, ſeu denſa tenebit
Tiburis umbra tui.—Teucer Salamina patremque
Quum fugeret, tamen uda Lyæo

Tempora populeâ fertur vinxiſſe coronâ,
Sic triſtes adfatus amicos:
Quò nos cunque feret melior fortuna parente,
Ibimus, ô ſocii comiteſque:

Nîl deſperandum Teucro duce, & obſide Teucro:
Certus enim promiſit Apollo
Ambiguam tellure novâ Salamina futuram.
O fortes, pejoraque paſſi
Mecum ſæpè viri, nunc vino pellite curas:
Cras ingens iterabimus æquor.

ODE

ODE XI.

To *LUCIUS MUNATIUS PLANCUS.*

Horace exhorts *Plancus* to waſh away his Cares with Wine, after the Example of *Teucer*.

WHERE-E'ER yo lead your Life, dear *Plancus*; or in the Army, or at Home; amid a Camp imblaz'd with the Luſter of our Enſigns, or within *Tivoli*'s delicious Groves; the wiſeſt Courſe you can perſue, believe me, is with choiceſt Wine to baniſh gloomy Thoughts, and mitigate the Pains of Life. The South-wind does not always menace Rain, but ſometimes diſſipates the Clouds that hide the Face of Heav'n.

Far greater Ills had *Teucer* to incounter. Conſtrain'd to fly his Father and his native Country, what was his Reſource? With a ſparkling Bumper in his Hand, and a poplar Garland on his Head, "Cou-"rage, ſays He to his afflicted Friends. Let Us "throw our ſelves into Fortune's Arms. From her "capricious Freaks I've leſs to fear, than from the "Choler of an unjuſt Father. Where-e'er ſhe leads, "we'l ſhare her Favors, and divide her Frowns.

"*Teucer* is your Guide, *Teucer* your livelyeſt Pledge "of Hope: Let none deſpair. *Apollo* ever in his Oracles "infallible offers Us a ſecond Country in a forein "Land: there he ingages Us another *Salamis*, which "will one Day balance the Glory of the One We quit. "Hardſhips more rude than this have We ſuſtain'd to-"gether, and the ſame gen'rous Ardor ſtill fires your "Breaſts. To day let *Bacchus* triumph o'er the black "Cares that perſecute Us. To morrow will We put "to Sea again for a long Voyage."

RE-

REMARKS on ODE XI.

THE *epicurean* Philoſophy is in HORACE's Hands an univerſal Remedy. It raiſes the drooping Spirit, it heals the Wounds of Care, it relieves from Superſtition; 'tis a Reſource againſt the Rigors of Winter, the Dolors of Sickneſs, and the Terrors of Death. Here he recommends it's Maxims to a Friend, who was upon the Brink of a Diſgrace he might naturally expect. *Munatius Plancus* labor'd under an Incertitude whether *Octavian* wou'd give him a Share in the Command of the Army he was to lead againſt *Antony*, or oblige him to retire to his *Villa* at *Tivoli*. His natural Irreſolution, which had twice or thrice caus'd him to change Sides muſt render him ſuſpicious to *Octavian*, and the Manner of his Deportment tow'rds *Antony*, whom he had quitted, appear'd ſo ſcandalous, that he was reproach'd with it in full Senat. There is great Room to believe that what he dreaded came to paſs, ſince Mention is not made of him either at the Battel of *Actium*, or in the whole Courſe of this War. Thus it ſtood him upon to follow the Advice our Poet gave him. Tho' there is Nothing very remarkable in this Piece, it is not without it's Merit. The Verſification is numerous, the Stile natural, there is Poetry in the Invention, and Juſtneſs in the Conduct. But it's principal Beauty conſiſts in the Poet's Addreſs, who, to inforce his Moral, authoriſes it by the Suffrage of one of the ancient Heros of *Greece*. We have ſeen ſomething ſimilar in the ODE *Horrida tempeſtas*, with this Diff'rence, that he exhibits a Warrior-prince ſpeaking *here*, to make a greater Impreſſion on *Plancus*, who had acted a conſiderable Part in the Armys, eſpecially ſince the Death of *Julius Cæſar*. As he had been ſome Time in *Brutus*'s Party, 'tis likely HORACE had then an Opportunity of making himſelf known to him and gaining his Friendſhip. After what I have ſay'd in the Notes upon the ODE *Laudabunt alii*, it can be no Surpriſe

Surpriſe to find this detach'd from the other. As to the Date, I think we can't place it more juſtly than at the Beginning of the Year 723. *Plancus* did not ſide with *Octavian* till 722. The Battel of *Actium* was fought in 723. *Plancus* did not appear there. 'Tis therefore probable that *Octavian*, who reckon'd little upon his Fidelity, left him this Year without an Imployment; and that he retir'd to his Country-ſeat at *Tivoli*. 'Tis likely he did not continue long in Diſgrace. By his Advice it was that the Name of *Auguſtus* was confer'd by the Senat on *Octavian* in 727, the Year after *Antony*'s Death. He afterwards was inveſted with ſev'ral Magiſtracys, and his Son was honor'd with the Conſulat in 766.

℣ 3. *Perpetuò.*] The Tranſcribers, whether thro' Ignorance or Precipitation, ſometimes blended two Words together, and ſometimes at the End of a Word repeated the initial Letter of the ſubſequent Word. This Inattention has produc'd here *Perpetuos*, which is now eſtabliſh'd in many Editions. However eight of the oldeſt and beſt Manuſcripts have preſerv'd *perpetuò*, which appears to me the only Reading worthy HORACE. *Notus parturit imbres perpetuos*, is Nonſenſe. 'Tis Senſe to ſay that a certain Wind continually threatens Rain, the Meaning of which is, that we may apprehend Rain as oft as that Wind blows; but we never ſay of any Wind that it menaces continual Rain, becauſe that wou'd imply that the Rain wou'd never ceaſe to fall even tho' that Wind ſhou'd ceaſe to blow, which is falſe and abſurd.

℣ 5. *Molli mero.*] *Molli* is a Verb and not an Epithet. The Poet ſpeaks juſtly: Wine may indeed diſſipate our Cares, but cannot put an End to the Troubles and Pains of Life, it can at the moſt but ſooth and mitigate them, *finit triſtitiam, labores mollit.* The Counſil HORACE gives *Plancus* muſt have been very much to his Taſt, for he lov'd Pleaſure and good Cheer, and had already ruin'd himſelf more than once by his Extravagances. But Nothing ſhou'd render his Memory more odious than the Abuſe he made of his

Credit during his Conſulat, to get his Brother *Plancus Plotius* proſcrib'd in 712.

Seu te fulgentia ſignis.] This Alternative lets Us ſee that *Plancus* did not yet know whether he ſhou'd be order'd abroad, or oblig'd to retire to his Country-houſe; and this aſſures the Date I have affix'd to this Piece, and refutes the Sentiment of thoſe who pretend that *Plancus* was already at *Tivoli*.

℣ 12. *Socii comiteſque.*] Here theſe two Words are not ſynonymous. They who follow'd *Teucer* were at the ſame Time *viæ comites & ſocii fortunæ*.

℣ 13. *Obſide Teucro.*] Mr. *Cuningam* has ſucceeded in

CARMEN XII.

* A. U. C. Dccxxiii.

AD *MÆCENATEM.*

Ad bellum Actiacum profecturo comitem ſe offert.

L. 5. Od. 1. IBIS Liburnis inter alta navium,
Amice, propugnacula.
Paratus omne Cæſaris periculum
Subire, Mæcenas, tuo?

Quid nos? quibus te vita ſit ſuperſtite
Jucunda; ſi contrà, gravis?

Utrumne juſſi perſequemur otium,
Non dulce, nî tecum ſimul?

An hunc laborem mente laturi, decet
Quâ ferre non molles viros?
Feremus: & te vel per Alpium juga
Inhoſpitalem & Caucaſum,
Vel Occidentis uſque ad ultimum ſinum
Forti ſequemur pectore.

Roges,

in this Correction, and has all the Honor of it. It was neceſſary; and a better has not been propos'd. Moſt Manuſcripts and Editions have *auſpice Teucro*, ſome *auſpice Teucri*, and Dr. *Bentley* wou'd have Us read *auſpice Phœbo*. But all theſe Readings are faulty. The Change of *Teucro* into *Phœbo*, as there is not the leaſt Authority for it, wou'd be too conſiderable. In ſhort the *Scholiaſt* has render'd it by *ſponſore*: this is the ſame Thing as if he had preſerv'd *obſide* for Us, ſince this latter has been imploy'd by the beſt Authors preciſely in the ſame Senſe with the former, and agrees perfectly well with the Meaſure of the Verſe.

ODE XII.

To *MÆCENAS.*

He offers to wait on him in *Octavian*'s Expedition againſt *Antony*.

DETERMIN'D, my illuſtrious Friend, at the Expenſe of thy own, to ward the Dangers off which threat *Octavian*'s Life, Thou the *liburnian* Gally wilt aſcend, and hazard thy Perſon amid the floating Caſtels of *Mark Antony*.

What in the mean Time ſhall become of Me? Life has for Me no Charms but on thy Account, and muſt, if I have the Misfortune of loſing thee, be inſupportable.

Shall I thy Commands obey, and baſk in careleſs Eaſe at ROME? — Impoſſible! — Secluded from thy Preſence I can taſt no Eaſe.

Thou'lt aſk, Can I reſolve to brave the Toils of a Campain with the hardy Virtue of a true Warrior? View me reſolv'd where-e'er thou lead'ſt to follow, or to the Summit of the ſnowy *Alps*, or to the frightful Solitudes of *Caucaſus*, or even to the End of the World.

Roges, tuum labore quid juvem meo
Imbellis ac firmus parum?
Comes minore ſum futurus in metu,
Qui major abſentes habet:
Ut adſidens implumibus pullis avis
Serpentium adlapſus timet
Magis relictis; non, ut adſit, auxilî
Latura plus præſentibus.

Libenter hoc & omne militabitur
Bellum in tuæ ſpem gratiæ:
Non ut juvencis illigata pluribus
Aratra nitantur mea;
Pecuſve Calabris ante ſidus fervidum
Lucana mutet paſcuis;
Neque ut ſuperni villa candens Tuſculi
Circæa tangat mœnia.
Satis ſuperque me benignitas tua
Ditavit: haud paravero,
Quod aut avarus ut Chremes terrâ premam;
Diſcinctus aut perdam ut nepos.

REMARKS on ODE XII.

THIS ODE is properly a Letter in *lyric* Verſe. As ſoon as *Mæcenas* had receiv'd Orders to hold himſelf in Readyneſs to go aboard *Octavian*'s Fleet, he imparted this News to HORACE, and declar'd to him, at the ſame Time, that he wou'd not permit him to make this Voyage. This Declaration mortify'd HORACE. He had accompany'd *Mæcenas* to the *ſicilian* Wars againſt *Pompey*, wherein he had like to periſh at Cape *Palinurus*, and he wou'd have been charm'd to ſhare the ſame Dangers with him in an Action that fix'd the Attention of the whole World, as it was to give a Maſter to the *roman* Empire. *Mæcenas* probably was unwilling to expoſe his Favorit's Life; perhaps too he was afraid the Fatigues of the Voyage and War might impair his Health, which was

But Thou'lt add, How can I aid Thee to repel the Foe, I who am form'd nor for Fatigue, nor Combat? Uſeleſs to thee my little Aid I grant, yet ſhall I draw great Succor from thy Company; leſs my Alarms will be, for Abſence ſtill increaſes Fear. The Bird, who has young Ones, dreads the Snake's Approach, much more whilſt on the Wing than on the Neſt, tho' her Preſence, far from being protective of her callow Progeny, cou'd but augment the Prey.

In ſhort, with Pleaſure will I this Campain and any other make, from the meer Motive of preſerving thy good Graces. For, don't imagin that I want a greater Stock of Plows for the Culture of my Lands, or cool *lucanian* Vales to drive my Flocks to, before the raging Dog-ſtar burns up the Paſtures of *Calabria*; or to the Walls of *Tuſculum* to extend the Precincts of my gliſt'ring *Villa*.

Even with Superfluitys has thy liberal Hand already bleſs'd Me; nor ſeek I Treaſures, or to intomb in Earth like the *Miſer* in the Play, or in Luxury to ſquander like a looſe young Prodigal.

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was very delicate. Be that as it will, the Poet has left Us his Regrets in this Piece, which from Beginning to End is expreſſive of his Affection, his Gratitude, and his Diſintereſtedneſs.

℣ 2. *Amice.*] HORACE had been now *Mæcenas*'s Favorit for eight Years, having been preſented to him for the firſt Time in 715.

℣ 3. *Paratus omne*, &c.] Flattery has not exagerated in this. We are not indeed much acquainted with *Mæcenas* under the Character of a Warrior, but in my Opinion he has ſuffer'd very unjuſtly in that Reſpect. The Battel of *Actium* was the ſixth in which he fought on *Octavian*'s Side in the Space of twelve Years. The others were thoſe of *Modena* againſt *Mark Antony*; of *Philippi*, againſt *Brutus* and *Caſſius*; the Siege of *Peruſia*, and the Actions at *Taormina* and *Pelorus*. HORACE aſſiſted in the two laſt, and ſo

cou'd ſpeak of his Courage as an Eye-witneſs. The Elogy of *Mæcenas* includes indirectly that of *Octavian*, by inſinuating that this Prince was regardleſs of himſelf in Battel, and expos'd his Perſon to the greateſt Dangers.

℣ 9. *An hunc laborem*, &c.] We muſt underſtand *roges*, which is expreſs'd in the 15th Verſe. This is the firſt Difficulty the Poet makes *Mæcenas* propoſe to him. Hence we may ſee HORACE was not vane upon the Article of Bravery, and good Reaſon for it, conſidering his Behavior at *Philippi*.

℣ 11. *Feremus.*] This is the Poet's Anſwer. His Attachment to *Mæcenas* ſurmounts his Weakneſs. He finds his Soul fill'd with an extraordinary Meaſure of Courage ſufficient to tranſport him along with his dear Friend even to the moſt inacceſſible Places.

℣ 21. *Ut adſit.*] That is not to ſay *quamvis præſens ſit*, but *quamvis parata ſit ad ferendam opem.* The Poets have frequently us'd the Verb *adeſſe* in that Signification.

℣ 28. *Paſcuis.*] The Manuſcripts of *Cruquius*, all thoſe of *Torrentius*, many of *Lambinus*'s, *Pulmanus*'s, &c.

CARMEN XIII.

A. U. C. Dccxxiii.

AD POPULUM *ROMANUM.*

Phocæorum exemplo Romam deſerendam eſſe, quam Deorum ira bellis civilibus lacerandam objicit.

L. 5. O. 16.

ALTERA jam teritur bellis civilibus ætas;
Suis & ipſa Roma viribus ruit.
Quam neque finitimi valuerunt perdere Marſi,
Minacis aut Etruſca Porſenæ manus,
Æmula nec virtus Capuæ, nec Spartaçus acer,
Noviſve rebus infidelis Allobrox;

Nec

&c. preſent this Reading, which has paſs'd into the moſt correct Editions.

℣ 29. *Neque ut ſuperni*, &c.] The Conſtruction of theſe two Verſes is, *neque ut candens villa tangat Circæa Tuſculi ſuperni mœnia.* Many learned Men have miſtaken this. *Villa Tuſculi* is not *Villa agri Tuſculani*, as Mr. *Dacier* explanes it. HORACE's *Villa* was more than twenty-five Miles from *Tuſculum*. Dr. *Bentley* makes a Correction here, which to me appears well-grounded, he wou'd read *ſupini* inſtead of *ſuperni*. The Reaſon is, that *ſupernus* is a relative Noun never us'd but when an inferior Term is expreſs'd at the ſame Time, as may be prov'd by many Examples.

℣ 30. *Circæa Tuſculi mœnia.*] One of our late Commentators * has improv'd ſtrangely upon the Errors of ſome others: he has not only taken *Circæa mœnia*, for the ancient City of *Cerceii*, but adds that this City was near *Tuſculum*, *non procul à Tuſculo*. The Diſtance of theſe two Citys was however fifty-five Miles. Others wou'd call ſuch Nearneſs a conſiderable Diſtance, and I fancy they wou'd not be in the Wrong.

* *John du Hamel.*

ODE XIII.

TO THE *ROMANS.*

By the Example of the *Phocæans*, he exhorts the *Romans* to quit *Rome*, which the Gods had abandon'd to the Fury of the civil Wars.

SHALL then another Age in civil Broils expire? Shall ſtately *Rome* by her own Grandor fall? Shall the Empreſs of the Univerſe, whom nor the banded Efforts of her neighbor Foes, nor *Capua*'s rival Power, nor the formidable Troops of haughty *Porſena* cou'd ſhake; who glorioufly held out againſt the Enterpriſes

Nec fera cæruleâ domuit Germania pube,
Parentibuſve abominatus Annibal,
Impia perdemus devoti ſanguinis ætas ?
Feriſque rurſus occupabitur ſolum :
Barbarus, heu ! cineres inſiſtet victor, & Urbem
Eques ſonante verberabit ungulâ ?
Quæque carent ventis & ſolibus oſſa Quirini
(Nefas videre) diſſipabit inſolens ?

Fortè (quod expediat) communiter, aut melior pars,
Malis carere quæritis laboribus ?

Nulla ſit hac potior ſententia (Phocæorum
Velut profugit execrata civitas.
Agros atque lares proprios, habitandaque fana
Apris reliquit & rapacibus lupi)
Ire, pedes quocunque ferent ; quocunque per undas
Notus vocabit, aut protervus Africus.

Sic placet ? An melius quis habet ſuadere ? Secundâ
Ratem occupare quid moramur alite ?
Sed juremus in hæc :—Simul imis ſaxa renarint
Vadis levata, ne redire ſit nefas :
Neu converſa domum pigeat dare lintea, quando
Padus Matina laverit cacumina ;
In mare ſeu celſus procurrerit Apenninus,
Novâve monſtra junxerit libidine
Mirus amor ; juvet ut tigres ſubſidere cervis,
Adulteretur & columba miluo ;
Credula nec ravos timeant armenta leones ;
Ametve ſalſa levis hircus æquora.

Hæc,

of infuriate *Spartacus*, and the Perfidy of the *Allobroges* ever to Revolts diſpos'd; who, maugre the Inundations of the blue-ey'd Sons of *Germany*, maugre the implacable Fury of *Annibal* the Abomination of our Fore-fathers, amid the greateſt Shocks of Violence ſtood firm? Shall She at laſt be humbled to the Duſt beneath *our* impious Hands and grow the Prey of a curs'd Brood whom the Gods to their Vengeance have devoted? Alas! theſe Mountains will a ſecond Time become the Hants of ſavage Beaſts; Strangers will reap the Fruits of our Diſſenſions; like Victors will they ride exulting thro' our Streets; trample under Foot the Aſhes of the World's Miſtreſs; ranſack the Tombs of the Founders of our Empire; and — oh horrid Scene of Sacrilege! — ſcatter thoſe precious Bones abroad, by Sun or Wind not viſited for a Lenth of Ages.

Such preſſing Ills demand a ſpeedy Remedy. What that may be imploys perhaps the Thoughts of all, at leaſt the wiſeſt of You meditate the Means of Safety. If ſo, may the celeſtial Pow'rs ſecond your Intentions.

But this to Me appears your happyeſt Courſe. Follow th' Example of the brave *Phocæans*. By moſt inviolable Oaths ingag'd never to ſee their native Country more, their Houſes, Temples and their City they abandoned to Boars and rabid Wolves. Let Us act like them: By Land let Us retire as far as We can travel, or rather by Sea tranſport ourſelves where-e'er the fury of the Winds ſhall drive Us.

Say, *Are ye content?* Who has more wholeſom Counſil to propoſe? —— Come then, let's imbark in the firſt Veſſel we can ſeize. Auſpices to the Brave can't fail of being favorable. But hold—firſt let Us ſanctify our high Reſolves:—

Curs'd be the Man who offers to return, 'till Rocks from the deep Receſſes of the Main emerging float on the Tide's Surface: 'till lowly *Po* pour his cryſtal Urn over the Summit of *Matinus*, and lofty *Apennine* plunge head-long in the Sea's Abyſs: 'till wond'rous Luſt inſpire to Animals new Paſſions; 'till Tigreſſes rut with Stags, and Doves with Kites ingender; 'till

Hæc, & quæ poterunt reditus abſcindere dulces,
Eamus omnis execrata civitas,
Aut pars indocili melior grege: mollis & exſpes
Inominata perprimant cubilia.
Vos quibus eſt virtus, muliebrem tollite luctum,
Etruſca præter & volate litora.

Nos manet Oceanus circumvagus; arva, beata
Petamus arva, divites & inſulas:
Reddit ubi Cererem tellus inarata quotannis,
Et imputata floret uſque vinea;
Germinat & numquam fallentis termes olivæ,
Suamque pulla ficus ornat arborem;
Mella cavâ manant ex ilice; montibus altis
Levis crepante lympha deſilit pede.

Illic injuſſæ veniunt ad mulctra capellæ,
Refertque tenta grex amicus ubera;

Nec veſpertinus circumgemit urſus ovile,
Neque intumeſcit alta viperis humus:

Pluraque felices mirabimur; ut neque largis
Aquoſus Eurus arva radat imbribus,
Pinguia nec ficcis urantur ſemina glebis;
Utrumque rege temperante cœlitûm.

Non huc Argoo contendit remige pinus,
Neque impudica Colchis intulit pedem:

fearleſs Flocks with Confidence approach the tawny Lion; and the peel'd Goat dance like a Dolphin in the briny Wave.

When to theſe ſolemn Imprecations We have added others ſtill more pow'rful to cut off all Hopes of a Return whoſe Charms are ſo bewitching, let Us all go off in a Body, or let the ſounder Part at leaſt reſolve to follow where I lead the Way. If the indocil Herd, the daſtard Crew, ever incapable of Reſolution cannot be lug'd from out their inauſpicious Dens; yet ye who nobly dare, without betraying one unmanly Tear, imbark this Inſtant, and with flying Sails ſhoot far beyond the *tuſcan* Shore.

The Ocean, which incircles wide the Globe, is our Reſource. Let Us away in Queſt of the *fortunate Iſles*, of Climates cheriſh'd by all-bounteous Nature; there ev'ry Year th' uncultivated Land a full Return of bearded Harveſt yields; there, without Pains of pruning, cluſter'd Grapes bluſh on the gen'rous Vine; the bending Branches of the Olive groan with the Freight of unctuous Berrys and never balk the Farmer's Hopes; there Figs, without the Diſciplin of graffing, grow mature and grace the Mother-tree; Show'rs of Honey fall from hollow Oaks; Rivulets from the Mountain's Height deſcending form by natural Caſcades a tinkling Murmur.

She-goats from fruitful Vales return ſpontaneous to the Pail, and friendly Kine preſent their ſwelling Udders to the Milker's Hand

No Bear ſtalks growling in the Ev'ning's Duſk around the Fold, no mining Viper heaves the ſwelling Soil.

There (not to ſpeak of as many more Advantages which will cauſe our Wonder and our Happyneſs) the Eaſt-wind leaves no Marks of Waſt by Inundations; and the well-foſter'd Grane is not burnt up by exceſſive Heats; for the Maſter of the Gods takes Care to temper Heat and Cold, each by the other.

Never did plund'ring *Argonauts* attemt a Deſcent upon theſe Iſles, or infamous *Medea* ſet her Foot on

Non huc Sidonii torſerunt cornua nautæ,
Laborioſa nec cohors Ulyſſei.

Nulla nocent pecori contagi: nullius aſtri
Gregem æſtuoſa torret impotentia.

Juppiter illa piæ ſecrevit litora genti,
Ut inquinavit ære tempus aureum,
Ærea dehinc ferro duravit ſecula; quorum
Piis ſecunda, vate me, datur fuga.

REMARKS on ODE XIII.

NEAR threeſcore Years had the *Roman* republic been disjointed by the Troubles of the civil Wars. That which broke out in 722 between *Octavian* and *Antony* menac'd it with a general Diſſolution. *Afric*, *Illyricum*, *Gaul*, *Spain*, *Sicily*, *Sardinia*, and chiefly *Italy* were under the Command of *Octavian*. *Antony*, by his Soldiers ador'd, Maſter of all *Ægypt*, *Libya*, *Cyrenaïca*, *Thrace*, *Greece*, *Macedonia*, and all the adjacent Iſles, reckon'd, beſides, ten or twelve Kings in his Allyance. *Rome*, the Center of the Empire, was divided between the two Chiefs. The Conſuls of the preceding Year had declar'd openly for *Antony*, and were gone over to him into *Ægypt*. The two Fleets had ſail'd, the one from the Ports of *Peloponneſus*, the other from the Coaſts of *Italy*. More than ſeven hundred Veſſels cover'd the *adriatic* Sea. A Battle was to be hazarded on the firſt Rencounter, and *that* Battle was to decide the Fortune of the Univerſe. The Expectation of ſo intereſting an Event ingroſs'd the Minds of all, the Incertitude of Succeſs alarm'd 'em, and the Remembrance of the preceding Wars

'em: Never did Thirſt of Gain conduct the Fleets of the *Phœnicians* hither, or *Ulyſſes*'s Crew tranſport their Paſſions with their Misfortunes.

No Contagion ſheds Mortality among the Flocks, no malign Conſtellation drys up their vital Blood by the Ardor of it's Influence.

When the brazen Age had alloy'd the Purity of the golden, and that of Iron had ſucceeded the brazen one, *Jupiter* ſeparated theſe Regions from the reſt of the World to ſerve as an *Aſylum* for Virtue. Now, now the Gods invite Her to wing her Flight to theſe bleſs'd Abodes.—I on their Part declare it.—Happy Flight, which from ſuch deplorable Times will ſequeſter Us for ever.

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collected, as it were, into one Point of View all the Horrors that had attended them. HORACE, whom *Mæcenas* had left behind him in *Rome*, ſtruck, as well as others, with theſe terrifying Ideas, and ſeeing nothing on all Sides but Preſages of Troubles, Murders, and Conflagrations, compos'd this ODE, in which he propoſes to the *Romans* the Deſertion of their City, and a Retreat into the *fortunate Iſlands*, where the Gods promis'd 'em a Life more peaceful and happy. To induce 'em to this he ſpeaks neither of the Avarice, nor the Ambition of their Chiefs; the Reaſon of this Reſerve I have given before. He traces the Matter higher, and finds the original Cauſe of all theſe Calamitys in the Reſentment of the Gods, who rais'd theſe Heats among them to revenge the Murder of *Remus*; as he told them before in the ODE *quò quò ſceleſti*. To this Reaſon he adds the Example of the *Phocæans*, who to avoid the Plagues of War voluntarily quitted their Country. In ſhort, it is not a Piece of private Advice, but a Declaration of the Orders of the Gods, whoſe Envoy and Interpreter he profeſſes himſelf. This Piece, with Regard to the Circumſtances in which it was compos'd, and to the Manner in which it is conducted cannot be conſider'd but

but as the Work of a great Poet. It is a Kind of Enthuſiaſm ſupported from Beginning to End by the Force of the Expreſſions, by the Boldneſs of the Figures, by the Number of the Cadences, and by the Beauty of the Deſcriptions: and one of our Critics did not exagerate in ſaying that this ODE ſurpaſs'd all that Antiquity has attemted in this Kind, *antiquitatis univerſæ excedit conatum.*

Torrentius has refer'd this Piece to the Wars of *Sicily*, which to me does not appear probable. It is evident upon the bare Reading of it that it was compos'd at *Rome*, where HORACE ſpent very little of his Time during the Courſe of thoſe Wars, as he was then in the Train of *Mæcenas* in *Octavian*'s Army. Moreover the Council he gave the *Romans* wou'd have been very uſeleſs at a Time when the *tuſcan* and *ſicilian* Seas were ſhut up by thoſe Fleets of *Pompey*, which, as it were, beſieg'd *Rome* and *Italy* on that Side.

The Combination of Verſes, which the Poet uſes here, is very remarkable; 'tis the only one of the Kind tranſmitted to Us from all Antiquity. 'Tis true, *Prudentius* has imitated it. The Verſes, which form each Diſtich, differ as to the Quality of the Meaſures, but the Number of Meaſures is equal in both; notwithſtanding which, almoſt all the Editions remove each ſecond Verſe from the Margin, as if it were ſhorter than the former. This is apparently an Overſight in the firſt Editors, as not a ſingle good Reaſon can be aſſign'd for it.

℣ 1. *Altera ætas.*] The Jealouſys of *Marius* and *Sylla* kindled the civil Wars in 666, which were not intirely extinguiſh'd till *Antony*'s Death 724. HORACE therefore ſays he was in the ſecond Age of thoſe Wars, becauſe they had commenc'd in the preceding Age.

℣ 6. *Allobrox.*] That is to ſay *Allobrox infidelis in rebus novis* or *novandis*. The Infidelity of thoſe People appear'd eſpecially upon two Occaſions. During *Catiline*'s War, after having aſſur'd the Senat of their Attachment, they took up Arms againſt the Republic.

After

After *Cæſar*'s Death, taking Advantage of the new Troubles that agitated the State they drove the *Romans* out of *Vienna* upon the *Rhone*.

℣ 11. *Barbarus Victor.*] The *Ægyptians*, *Daci* and other ſtrange People who were in *Antony*'s Army.

℣ 15. *Quod expediat.*] The Reading *quid expediat* has thrown the Interpreters into a Perplexity, from which they cannot diſingage themſelves. *Rutgerſius* by the Change of a ſingle Letter has let in Light upon this Place, and inabled Us to diſcover it's true Senſe. We ſhou'd therefore read *quod expediat*, and put theſe two Words in a Parentheſis. That is to ſay *quod proſit, quod bene vertat*, which is a Form in Law, as well as *placet* of ℣ 23. Theſe Terms were us'd in Conſultations.

℣ 33. *Ravos.*] Four Manuſcripts have preſerv'd to Us this Reading, which the Copyers and Editors have ſometimes chang'd into *flavos*, and ſometimes into *fævos*. Mr. *Cuningam* and Dr. *Bentley* re-eſtabliſh'd the Text before Me.

℣ 42 *Divites inſulas.*] Not the two little *ſpaniſh* Iſles near *Andaluſia*, which might well ſerve as a Retreat for *Sertorius* or for *Cæſar*, but cou'd never lodg or entertain almoſt three Millions of *roman* Citizens, but the *Canarys*, over-againſt the Kingdom of *Sus*. Ev'ry Thing favors this Opinion, and Nothing can deſtroy it.

℣ 43. *Reddit.*] Seed ſown is a Kind of *Depoſitum*, which the Earth is annually intruſted with, and annually returns. In the ſame Senſe the Poet ſays *numquam fallens oliva*.

℣ 44. *Floret.*] By a Metaphor he ſays that the Vines always flouriſh, inſtead of ſaying they never fail to produce an abundant Vintage.

℣ 48. *Pede.*] The Poets animate all Nature; they have given Feet to running Waters, becauſe they advance ſucceſſively from Place to Place as if they were marching.

℣ 49. *Mulctra.*] *Mulctrum* and *mulctrale* ſignify a *Milk-Pail*. But by *mulctra* in the feminin Gender *Virgil* deſigns *the Action of Milking*. ℣ 54.

℣ 54. *Radat.*] Tempeſtuous Rains waſh away the Fatneſs of the Soil, on the contrary ſoft Show'rs penetrate the Earth by Degrees and inſinuate Fecundity.

℣ 62. *Æſtuoſa impotentia.*] Hardly can more Energy be put into an Expreſſion to mark a violent and ſtifling Heat.

℣ 65. *Ærea debinc*, &c.] Mr. *Cuningam* has reſtor'd this Reading out of five or ſix excellent Manuſcripts. The Conſtruction is more natural and eaſy.

Quorum

CARMEN XIV.

* A. U. C. Dccxxiii.

AD *MÆCENATEM.*

Actiacæ victoriæ primordia celebrat.

L. 2. Od 9.

QUANDO repoſtum Cæcubum ad feſtas dapes,
Victore lætus Cæſare,
Tecum ſub altâ (ſic Jovi gratum) domo,
Beate Mæcenas, bibam;

Sonante miſtum tibiis carmen lyrâ,
Hac Dorium, illis Barbarum:

Ut nuper; actus quum freto Neptunius
Dux fugit uſtis navibus,
Minatus Urbi vincla, quæ detraxerat
Servis amicus perfidis?

Romanus (eheu! poſteri negabitis)
Emancipatus feminæ
Fert vallum & arma miles, & ſpadonibus
Servire rugoſis poteſt:
Interque ſigna turpe militaria
Sol aſpicit conopeum.

Ad

Quorum is refer'd to the two laſt Ages, to wit, that of Braſs and that of Iron. HORACE does not mention the ſilver Age, becauſe that and the golden Age were ſo like, they ſeem'd to make but one.

℣ 66. *Vate me.*] This Word tends to Perſuaſion, and has a fine Effect in the Cloſe of this Piece. The Poet in Quality of *Apollo*'s Prieſt declares himſelf inſpir'd by the Gods, in order to add more Weight to all he had been ſaying.

ODE XIV.

To *MÆCENAS.*

He ſings the firſt-fruits of the Victory gain'd by *Octavian* at *Actium.*

WHEN, happy Sir, beneath your tow'ring Roof, ſhall I that choice *Cæcubian* Wine carouſe, which You for ſolemn Feſtivals reſerve? Was ever a more glorious Opportunity? Victory declares for *Cæſar:* To *Jove*, who crowns his Arms with fair Succeſs, our joyous Revel will be grateful.

Doutleſs our Pleaſure You'l inhance with Muſic's ſpritely Sounds: the Flutes and Lyre will in Concert play the ſame Air, this on the *doric* Tone, and on the *phrygian* thoſe.

Such Symphony ſome Years ago You gave Us, when that Chief of Rebels, that pretended Son of *Neptune*, who menac'd *Rome* with Chains, the very Chains from which he lately had ſet free thoſe Slaves, whom to his Cauſe vile Perfidy attach'd, was from our Seas with Ignominy chas'd, too happy in ſecuring a Retreat after his Navy was involv'd in Fire.

The *roman* Troops (who in ſucceeding Ages will believe it) beneath a Woman's Sway have carry'd Arms, nor bluſh'd t'obey a Herd of *Eunuchs* by Debauches wither'd: the Sun has ſeen the Eagles of the Empire fly round the infamous Pavilion of a female Gypſy. Indig-

Ab hoc frementes verterunt bis mille equos,
Galli, canentes Cæſarem:
Hoſtiliumque navium portu latent
Puppes ſiniſtroſum citæ
Io triumphe! tu moraris aureos
Currus; & intactas boves?
Io triumphe! nec Jugurthino parem
Bello reportaſti ducem;
Neque Africanum, cui ſuper Carthaginem
Virtus ſepulcrum condidit.

Terrâ marique victus hoſtis Punico
Lugubre mutavit ſagum.

Aut ille centum nobilem Cretam urbibus
Ventis iturus non ſuis,
Exercitatas aut petit Syrtes Noto,
Aut fertur incerto mari.
Capaciores adfer huc, puer, Scyphos;
Et Chia vina, aut Leſbia,
Vel, quod fluentem nauſeam coerceat,
Metire nobis Cæcubum.
Curam metumque Cæſaris rerum juvat
Dulci Lyæo ſolvere.

REMARKS on ODE XIV.

BEFORE the general Battle at *Actium*, there were both by Sea and Land ſeveral ſmall Ingagements between ſome Partys of both Armys, wherein *Octavian*'s Troops had the Advantage. At laſt the two Fleets ſail'd, and all the Forces were drawn up on both Sides for the deciſive Action. *Cleopatra* alarm'd by the Danger immediately fled. *Antony* follow'd her cloſe, and meditated a ſecure Retreat, abandoning to his Generals the Glory and Hazard of the Battle. When this firſt Succeſs was known at

Indignant at the Sight two thouſand *Gallo-greeks* revolting urg'd their Horſes onward to *Octavian*'s Camp, and inſtantly a Squadron of the hoſtil Navy into our Ports retir'd along the northern Beach.

Health to great *Cæſar!* Where are the golden Chariots? Where the Victims for Sacrifice? Health to great *Cæſar! Cæſar* eclipſes all the Heros We e'er conducted in the Pomp of Triumph. By *Jugurtha*'s Chains *Marius* acquir'd Glory; on the Ruins of *Carthage* young *Scipio* to his Valor rais'd an everlaſting Monument; but *Cæſar*'s greater Deeds ſuperior Merit prove.

Vanquiſh'd already both by Sea and Land the Foe has lay'd aſide his purple Robes, and now is clad in humble Weeds.

Sport of Winds and Fortune perhaps he ſtruggles now with ſouthern Winds along the *lybian* Coaſts; perhaps not holding any certain Courſe from Sea to Sea roaming he drags the Relicks of his Army.

Be thoſe Things as they may—Boy—inſtant bring Glaſſes of the largeſt Size. Fill 'em with *chian* or with *leſbian* Wine, or rather give Me rich *cæcubian* to fortify my Stomach.

We can't begin too ſoon to drown in Wine th' Alarms which *Cæſar*'s Dangers for the Empire's Safety lately thro' ev'ry Breaſt diffus'd.

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at *Rome*, Anxiety chang'd quickly into Hope, Fortune appear'd to declare for *Octavian*, and the Detail of a complete Victory was hourly expected. To ſuch happy Preſages HORACE cou'd not be inſenſible. Impatient to give Vent to his Joy, he wrote that inſtant to *Mæcenas*, and addreſs'd this ODE to him. *Mæcenas* receiv'd it in the Camp at *Actium*, and doutleſs imparted it without Delay to *Octavian*, as the Poet had juſtly expected. The Subject muſt have been pleaſing to the Prince, but eſpecially the Manner of handling it. 'Tis not one of the leaſt excellent Pieces of HORACE. The Turn

is

is natural, the Poetry is animated by the Sentiment, and the Sentiment is vary'd by the Poetry. The Date of this Piece cannot be diſputed, ſince the Battel, which is the Subject of it, was fought on Sept. 12. 723.

I ſay'd *Mæcenas* was in *Octavian*'s Army at *Actium*, when this ODE was addreſs'd to him. I add that under *Agrippa* he there commanded a Squadron of *Liburnians* with which he was detach'd after *Antony*. HORACE diſpoſes Us to believe this in the ODE *Ibis Liburnis*. *Acron* ſays it in expreſs Terms, *ad Actiacum bellum iturus Cæſar Auguſtus Liburnis Mæcenatem præpoſuit*. *Pedo Albinovanus* repreſents *Mæcenas* in the Action in the Heat of the Battel, and makes him perſue *Antony*.

Quum freta Niliacæ texerunt lata carinæ,
Fortis erat circùm, fortis & ante ducem.
Militis Eoi fugientis terga ſequutus,
Territus ad Nili dum fugit ille caput.

In ſhort *Propertius* in L. 2. El. 1. ſays that *Mæcenas* perform'd his Part in the Capture of thoſe Veſſels at *Actium*, whoſe Beaks were born in Triumph in Order to be hung on the Baſe of *Julius Cæſar*'s Altar.

Quod mihi ſi tantum, Mæcenas fata dediſſent,
Ut poſſem heroas ducere in arma manus . . .
Bellaque, reſque tui memorarem Cæſaris; & tu
Cæſare ſub magno cura ſecunda fores.
Nam quoties Mutinam, aut civilia buſta Philippos,
Aut canerem Siculæ claſſica bella fugæ,
Aut regum auratis circumdata colla catenis,
Actiaque in ſacrâ currere roſtra viâ;
Te mea Muſa illis ſemper contexeret armis,
Et ſumtâ & poſitâ pace, fidele caput.

All theſe Teſtimonys join'd together give ſuch Strength to each other as to leave no Room for Conteſt.

℣ 7. *Ut nuper*, &c.] HORACE very *à propos* makes Mention here of the Wars of *Sicily*. *Octavian*, ſeconded by *Agrippa*'s Valor, took this Iſland in

in 718, and oblig'd young *Pompey* to fly into *Aſia*. *Mæcenas* aſſiſted in this War, and ſignalis'd himſelf in the Rejoycings made at *Rome* upon the Subject of ſo important a Victory.

Neptunius dux.] *Sextus Pompey* was ambitious of paſſing for *Neptune*'s Son, becauſe his Father *Cneius* had been Sov'rein of the Seas.

℣ 12. *Emancipatus.*] That is *valdè mancipatus.* This Diſtich and the two following are true Sterling, all the Terms are choſen to form the Sentiment of the moſt lively Indignation.

℣ 19. *Hoſtiliumque navium*, &c.] There is indeed ſome Perplexity in the Text, but there is not leſs in the Explications of the Commentators. In this Manner I range the Phraſe: *Puppes hoſtilium navium citæ ſiniſtrorſum latent in portu.* By *puppes hoſtilium navium* I underſtand ſimply *hoſtiles naves*; and I take *citæ* for *actæ*, *motæ*, from the Verb *ciere*, *cieo*. Before the general Fight, and even at the Beginning of this Fight, ſev'ral Troops both by Sea and Land revolting from *Antony* went over to *Octavian*. HORACE ſpeaks here of this double Deſertion; of that by Land in the preceding Diſtich, and of that by Sea in this. The two Fleets were in the Gulf of *Ambracia*; *Antony*'s on the right Hand along the ſouthern Coaſt; and *Octavian*'s on the left along the northern. On this Situation depends the Intelligence of the ſecond Diſtich. The Veſſels, which abandon'd *Antony*, had no other Courſe to ſteer but from the right Side of the Gulf to the left to gain the Ports poſſeſs'd by *Octavian*'s Fleet. I fancy theſe Words *naves hoſtiles ſiniſtrorſum citæ latent portu* are now eaſy to be underſtood. They cannot be explan'd ſo naturally in any other Senſe.

℣ 21. *Io Triumphe!*] HORACE makes a Perſon of *Triumph* and addreſſes his Pray'rs to him as to a God. I thought myſelf oblig'd to take a different Turn in the Tranſlation.

Tu moraris.] This Paſſage is free from Difficulty in my Opinion. The Senat order'd a Feaſt to be celebrated

brated annually on the Day the News ſhou'd be brought to *Rome* of the Victory at *Actium*; *ut feriæ eſſent eâ die, quâ victoriæ nuntius adlatus fuit:* thoſe are the Words of *Dio* in his fifty-firſt Book. The Poet, upon the News only of the Flight of *Antony* and *Cleopatra*, without waiting for the Completion of the Victory, foreſtals the Decree; he goes farther, and ſays *Octavian* had done enough already to intitle him to the Honors of a Triumph. He repeats *Io triumphe* to animate the Zeal of the Senat.

ỳ 25. *Africanum.*] They who read *Africano* do Wrong to HORACE. To ſpeak correctly, he ſhou'd have ſay'd *Punico*, which wou'd have diſtinguiſh'd the War with *Jugurtha* from the War with *Carthage*, which are confounded by the Term *Africano*, ſince both were wag'd in *Afric.* Beſides, ſev'ral Manuſcripts and ancient Editions have *Africanum. Aldus Manutius* is ſuppos'd to be the firſt who alter'd the Text, but here it is well re-eſtabliſh'd. It only remains to know which of the *Scipios* HORACE intended to ſpeak of. Interpreters are divided upon this Point. In the Tranſlation I have declar'd myſelf for young *Scipio Æmilianus*, and I have done ſo with Choice. Mr. *Dacier*, who has eſpous'd the other Opinion, confeſſes that this appears the more plauſible; ſince it ſeems, ſays he, more reaſonable to ſay that *Carthage* ruin'd is the Monument of the Glory of the laſt *Scipio*, than to ſay that *Carthage* ſtanding is the Monument of the Glory of the firſt. *Cicero* and *Velleius Paterculus* ſpeak of the Ruin of this City by young *Scipio* in a Way ſo conformable to this Paſſage of HORACE, that one wou'd think theſe three Authors had agreed to praiſe him in the ſame Manner, and almoſt in the ſame Terms. Here is what *Cicero* ſays of him in his Harangue againſt *Rullus: Carthaginem Publius Africanus nudatam tectis ac mœnibus ad æternam hominum memoriam conſecravit. Velleius* is ſtill more expreſſive; *Carthaginem*, ſays he, *Publius Scipio funditus ſuſtulit, fecitque ſuæ virtutis monimentum:* which ſeems preciſely the literal Explication of what

what HORACE ſays, *cui ſuper Carthaginem virtus ſepulcrum condidit*. As magnificent Tombs are erected to preſerve to Poſterity the Memory of great Men, *Carthage* ſupplys the Place of a Tomb to *Scipio*, and as long as Mention ſhall be made of the Ruin of this proud City, Mention will be alſo made of the Victorys of it's Deſtroyer. This young *Scipio* was Son to *Paulus Æmilius* and *Sempronia* Siſter of the *Gracchi*, and was adopted by the Son of old *Scipio Africanus*.

℣ 27. *Terrâ marique*, &c.] Before the general Battel, *Octavian* made himſelf Maſter of the Iſle of *Corfu*; *Antony* was beaten, and had like to have been ſnap'd up as he was going to his Fleet; *Agrippa* took the Citys of *Methone*, *Patras*, *Corinth* and the Iſle of *Leucadia*, and defeated two of *Antony*'s Squadrons, the one commanded by *Aſidius* and the other by *Socius*. Here's an Enemy conquer'd by Sea and Land, *terrâ marique victus hoſtis*. To which let us add the Flight of *Antony* and *Cleopatra*, which was regarded at *Rome* as a complete Victory. Notwithſtanding, they cou'd not 'till ſome Time after receive the News of the intire Defeat of the Enemy's Fleet.

℣ 31. *Syrtes*.] By this we may underſtand the *libyan* Sea in general, as I have tranſlated it.

℣ 33. *Capaciores*, &c.] HORACE's Joy is too lively to wait the Return of *Mæcenas*; he celebrates the Feaſt on the very Day he receives ſuch good News.

℣ 37. *Curam metumque*, &c.] He thought his Alarms on *Octavian*'s Account at an End, becauſe he did not know this Prince's Reſolution of puſhing his Victory farther.

CAR-

CARMEN XV.

* A. U. C. DCCXXIV.

AD *SODALES.*

Ob Cleopatræ mortem lætandum eſſe.

L. 1. O. 37. NUNC eſt bibendum, nunc pede libero
Pulſanda tellus: nunc Saliaribus
Ornare pulvinar Deorum
Tempus erat dapibus, ſodales.

Antehac nefas depromere Cæcubum
Cellis avitis, dum Capitolio
Regina dementes ruinas,
Funus & imperio parabat,
Contaminato cum grege turpium
Morbo virorum, quidlibet impotens
Sperare, fortunâque dulci
Ebria. Sed minuit furorem
Vix una ſoſpes navis ab ignibus:
Mentemque lymphatam Mareotico
Redegit in veros timores
Cæſar, ab Italiâ volantem
Remis adurgens, (accipiter velut
Molles columbas aut leporem citus
Venator in campis nivalis
Æmoniæ) daret ut catenis

Fatale monſtrum: quæ generoſiùs
Perire quærens, nec muliebriter
Expavit enſem, nec latentes
Claſſe citâ reparavit oras.

Auſa

CARMEN XV.

To his *FRIENDS*.

He exhorts them to Mirth on *Cleopatra*'s Death.

NOW, my dear Friends, let's crown the foaming Goblet. Now let Us beat the Ground in antick Meaſures with the Feet of Liberty: Now with religious Banquets let's adorn the ſacred Beds, whereon the Gods repoſe. Let our Gratitude equal the Magnificence and Luxury of the Feaſts ſerv'd up to *Mars*'s Prieſts. Never was Seaſon better fram'd for Joy, nor can We in expreſſing it be too extravagant.

Criminal it had lately been to drink our hoarded Wines, when a Queen by Fortune's Smiles intoxicated, and ſo blindly vane as to ſee Nothing above her Hopes, advanc'd againſt Us with a Group of Eunuchs by the moſt infamous Debaucherys inglorious; and madly menac'd to level the *Capitol* with the Duſt, and fill with Funerals the Empire. But the Loſs of a conſiderable Fleet, whereof a ſingle Ship with Pain eſcap'd the Flames, began to mitigate her Fury. The Perturbation of her Soul, by Fumes of *Mareotic* Wine produc'd, chang'd ſudden into real Fear. She bent her Thoughts on flying far from *Italy* with crouded Sails to rob *Octavian* of his Vengeance: He with Impatience burning to inchain this Monſter to the *roman* Name ſo fatal flew after her with nimble Oars, as on a timid Dove a Hawk pours down, or as a Huntſman courſes a Hare with Ardor acroſs the Plaines and Snows of *Theſſaly*.

But yet this Woman, tow'ring above her Sex, to ſhining Servitude prefer'd a glorious Death. She ſcorn'd to ſeek a Country to her Foes unknown, and for a mean Aſylum barter *Ægypt*. On Death reſolv d, her Courage turn'd to Fierceneſs. She did not ſhudder

Auſa & jacentem viſere regiam
Vultu ſereno, fortis & aſperas
Tractare ſerpentes, ut atrum
Corpore combiberet venenum.
Deliberatâ morte ferocior:
Sævis Liburnis ſcilicet invidens
Privata deduci ſuperbo
Non humilis mulier triumpho.

REMARKS on ODE XV.

Cleopatra's Death put a Period to the War between *Antony* and *Octavian*. Of ſix ODES which HORACE compos'd on this Occaſion, this, tho' the laſt, is not therefore the leaſt beautyful. Far from being infeebled by it's Productions his Genius maintains it's Strenth to the laſt, *Octavian*'s Succeſſes inſpire to him new Vigor, the Poet and the Hero triumph equally. The Character of *Egypt*'s Queen is a finiſh'd Piece. Her tragic Death is there portray'd in Colors the moſt lively and the moſt natural. It is a moving, it is an animating Picture, which joins the Sentiment to the Action. All the Paſſions of this Princeſs are there ſeen in their moſt violent Movement. Her Ambition is a Drunkenneſs, her Love a Madneſs, her Courage a Deſpere. One might aver that all theſe Tranſports paſs'd in the Poet's own Soul, ſuch Nobleneſs is there in the Thoughts, ſuch Boldneſs in the Figures, ſuch Energy in the Expreſſions. 'Tis not an Exageration to ſay he has in this Piece united the Pathetic of Tragedy, and the Sublimity of *lyric* Poeſy.

In *Auguſt* 724. *Octavian* took *Alexandria*, oblig'd *Antony* and *Cleopatra* to put themſelves to Death, and ſubjected all *Egypt*. This News was not known at *Rome* 'till the Middle of *September*: ſo that we cannot fix the Date of this Piece earlyer.

Antony

at the Ponyard's Point She for her own Deſtruction had unſheath'd.

The Conſternation of her mourning Court with Countenance ſerene ſhe view'd, and with intrepid Hands graſp'd drowſy Aſpics to exaſperate their Ire, and with dying Veins drank in the lurid Poiſon.

Proud of the Grandor of her Birth and Station She cou'd not ſtoop to yield her Conqueror the Pleaſure of conducting Her aboard his Ships to *Rome*; and of ſeeing Her before his triumphal Car of all her Dignity deſpoil'd.

Antony had arm'd *Ægypt* and all the Eaſt againſt *Octavian*, and his Death had juſt deliver'd this Prince from a dang'rous Rival, and put an End to the civil Wars, which had rent the Republic for ſo many Years. All HORACE's Indignation ſhou'd therefore, it ſeems, fall upon *Antony*, who was now no longer capable of Reſentment. However he does not ſay a ſingle Word of him. *Cleopatra*'s Death imploys him intirely, *Cleopatra*'s Death is the ſole Object he propoſes to the public Joy. What then cou'd be the Motive of this Conduct? This the Reading of the ODE naturally preſents, and yet no Commentator has examin'd it to the Bottom. To enter into the Poet's Reaſons, we ſhou'd repreſent to ourſelves the Circumſtances of the Time in which he wrote. I have already touch'd on ſome of them no leſs ſutable to this Piece than others. I add that *Julius Antony* Son of the *Triumvir* had juſt obtain'd his Pardon from *Octavian*, who was ſeeking to attach him to his Intereſt, and who afterwards heap'd Favors on him. Perhaps too he did Pleaſure to *Octavia* in ſparing the Memory of her unfaithful *Antony*, and in turning all the Odium againſt *Cleopatra* her Rival. What induces Me to believe this, is that when *Octavian* was upon the Point of undertaking the War againſt *Antony*, this Princeſs, ſtill more *Roman* by her Sentiments than by her Birth, intreated her Brother to forget the bad

Treatment ſhe had receiv'd from her unworthy Huſband. Laſtly, the Senat had ſet HORACE the Example of that Temperament he has obſerv'd, and *Octavian*'s Glory cou'd not ſuffer by it. *Propertius* has handled the ſame Subject with the ſame Diſcretion.

℣ 1. *Nunc eſt bibendum.*] This Beginning is truly triumphant. In a few Words he expreſſes the Sallys of Joy which ſo intereſting an Event muſt cauſe in all good Citizens. An indiff'rent Poet wou'd not have fail'd to particulariſe the Effects of this Joy. HORACE, far from launching out into theſe puerile and trite Deſcriptions, paſſes at once to the Cauſes of this Joy. The mad Projects of *Cleopatra*, the Alarms ſhe occaſion'd throughout the whole Empire, the Ruin of her Fortune, in fine the funeſt Cataſtrophe of her Death are the ſtriking Objects which animate the Scene, which fix the Attention. Thus what wou'd be to others only the Acceſſary becomes in the Hands of thoſe great Maſters a Source of the greateſt Beautys.

℣ 3. *Ornare pulvinar Deorum.*] This Expreſſion is correct; the Gods had only the outward Shew of the Feaſt *ornare*, and the Prieſts had all the Profit.

℣ 4. *Tempus erat.*] This Conſtruction *nunc erat* ſignifys the ſame Thing as *nunc eſt* of the firſt Verſe. The Verb is ſufficiently determin'd to the preſent Time by the modal Particle. Such Expreſſions are frequent in the Poets. See *Ovid de Triſtib.* L. 4. El. 8.

℣ 6. *Cellis avitis.*] A poetic Tranſpoſition, for *Cæcubum ab avis reconditum.* So in the following Verſe *dementes ruinas parabat Regina*; for *demens Regina ruinas parabat.*

℣ 10. *Virorum morbo turpium.*] That is *qui turpi morbo laborabant.* 'Tis well known from *Lucian* and *Claudian* to what a Degree Eunuchs were infamous by their Debaucherys. Inſtead of *morbo virorum* Dr. *Bently* puts *opprobriorum*, which 'tis ſufficient to reject, becauſe 'tis uſeleſs at the beſt, and has no other Foundation but the vane Conjecture of a Commentator.

Quidlibet impotens ſperare.] The Conſtruction is, *ita impotens ſui, ut quidlibet ſperare auderet.*

℣ 13.

℣ 13. *Vix una ſoſpes navis.*] HORACE is miſtaken, ſays Mr. *Dacier* after Mr. *le Fevre*. But, on the contrary, the two Commentators are miſtaken, and HORACE ſpeaks Truth. In the Fight only one Part of *Antony*'s Fleet ingag'd, which *Auguſtus* in Hopes of a vaſt Booty had reſolv'd to ſpare: but ſo obſtinate was the Reſiſtance of the Enemy that he was oblig'd to ſet it on Fire: very few Veſſels were preſerv'd from the Flames. Of theſe alone the Poet ſpeaks. When therefore he ſays *vix una ſoſpes navis ab ignibus*, 'tis not eaſy to decide juſtly whether he has exagerated? or if he has, 'tis an Exageration generally receiv'd, and which cannot be reaſonably blam'd in a Poet. The other Part of *Antony*'s Ships, and *Cleopatra*'s Fleet fled long before this Combuſtion without ever ingaging. HORACE does not ſay one Word of *them*. All theſe Facts are evident from *Dio* to whom Mr. *Dacier* refers Us.

℣ 14. *Lymphatam Mareotico.*] This Expreſſion has great Energy, and forms a moſt beautyful Senſe. *Lymphari* is for *Nymphari*, and ſignifys *to be frantic, to be viſion ſtruck*, becauſe it was believ'd that the *Nymphs* ſtruck with Frenzy all thoſe who had the Raſhneſs to behold them.

℣ 15. *Veros timores.*] This is ſay'd by Oppoſition to *quidlibet impotens ſperare*. Vane were *Cleopatra*'s Hopes, well-grounded her Fears.

℣ 16. *Ab Italiâ volantem.*] The ambitious Queen ſail'd from *Ægypt* with a num'rous and formidable Fleet, violently bearing down upon *Italy* as upon a Prey that cou'd not eſcape her. This Prey, of her Perſutes the Object, becomes the Object of her Terrors. From *Italy* ſhe flys in great Diſorder with crouded Sails to ſave herſelf in *Ægypt*. What a Change! The Beauty of this Paſſage has eſcap'd the Commentators.

Here again *le Fevre* and Mr. *Dacier* treat HORACE with impertinent Chicane. *Octavian*, ſay they, did not perſue *Cleopatra*, the Poet therefore advances a Falſhood. The Matter of Fact is this. As

ſoon as the Prince ſaw himſelf ſure of the Victory, he diſpatch'd a Part of his Fleet after *Antony* and *Cleopatra:* 'tis *Dio* who ſays ſo; *Tunc autem Cæſar emiſit claſſis ſuæ partem, quæ Antonium ac Cleopatram inſequeretur.* This alone might authoriſe a Poet to ſay that this Prince gave Chaſe to *Antony* and *Cleopatra.* *Dio* adds, that *Octavian*, after he had at *Brunduſium* appeas'd the Mutiny of the Soldiers, ſail'd to *Aſia* with ſuch Rapidity, that *Cleopatra* and *Antony* heard at the ſame Time of his Departure for *Italy*, and his Return from *Italy* to *Ægypt*; *tantâ celeritate in Aſiam advenit, ut de ejus diſceſſu ſimul redituque Antonius & Cleopatra cognoverint.* Laſtly, HORACE has expreſs'd himſelf like *Florus.* The latter ſays that *Cleopatra* was the firſt Leader in the Flight, that *Antony* quickly follow'd, and that *Octavian* follow'd cloſe at their Heels, *dux fugæ regina, mox ſequutus Antonius, ſed inſtare veſtigiis Cæſar.* Certainly if We ſhou'd blame One of the two, 'tis the Hiſtorian and not the Poet. But no; they both are in the Right, they attribute to *Octavian* what is done by his Order and under his Eyes. Thus We expreſs ourſelves ev'ry Day, and the *latin* Authors abound in theſe Ways of ſpeaking.

℣ 24. *Claſſe citâ reparavit oras.*] I muſt juſtify myſelf upon the Senſe I have given to this Expreſſion, and juſtify HORACE upon the Fact declar'd in it.

The *Latins* us'd *parare* to ſignify *to purchaſe:* ſo *Catullus* ſays *parare* and *comparare homines ad lectìcam*; and *Cicero, parare hortos trans Tiberim.* Of *parare* they made *reparare*, that is *iterum parare*, which they us'd in two Senſes nearly ally'd. For Example, the Lawyers ſaid *reparare boves*, that is, to ſue for new Oxen in the Stead of thoſe one has bought for Huſbandry, and which were not found proper. They alſo ſay'd *reparare merces* to ſignify to barter Commoditys, or to buy new ones in the Place of thoſe they had already ſold. I believe HORACE has follow'd one of theſe two Senſes. *Cleopatra* ſaw that *Egypt* was become uſeleſs to her, and had Thoughts of quitting it for another Country, *reparare.* She did not however

however do ſo, *non reparavit*. This Expreſſion therefore is good Latin. I add that it is HORACE's, he has us'd it in the ODE *quid dedicatum*, where he calls *vina Syrâ reparata merce* Wines purchas'd with the Mony *Syrian* Merchandiſes were ſold for, or Wines barter'd againſt ſuch Merchandiſes, to replace the Proviſion of the preceding Year.

Le Fevre has attack'd this Paſſage in another Reſpect. HORACE, ſays he, is in the Wrong for ſaying *Cleopatra* did not imploy her Fleet to ſeek an Aſylum in Countrys forein and unknown. He adds that *Plutarch* and *Dio* ſay formally the Reverſe. 'Tis true this Queen gave Orders that a Fleet and Troops ſhou'd be kept ready in the *arabic* Gulf, that ſhe might elſewhere ſeek her Safety, which ſhe deſpered of finding in *Ægypt*: but the *Arabians*, by the Perſuaſion of *Quintus Didius* Governor of *Syria*, having ſet her Ships on Fire, and the Kings of *Arabia* refuſing to give her a Retreat, ſhe took the Reſolution to ſhut up all the Harbors of *Ægypt*, and to oppoſe *Octavian*'s Deſcent. This is what the two Hiſtorians ſay whom *le Fevre* cites againſt HORACE. Thus our Poet draws his Defenſe from the very Arms that are made Uſe of to attack him.

℣ 25. *Jacentem regiam.*] Dr. *Bentley*, upon the Authority of a ſingle Manuſcript, requires Us to read here *tacentem regiam*. He gives a Reaſon for it. *Jacens*, ſays he, wou'd ſignify here the ſame Thing as *humilis*, *ignobilis*, which cou'd not be ſay'd of *Cleopatra*'s Palace; or it muſt have the ſame Senſe as *diruta*, *deſtructa*, which wou'd be againſt Hiſtory. The Dilemma appears to me not juſt. I deny both Propoſitions, and I make a third quite different. *Jacens* in this Verſe ſignifys neither *humilis*, nor *diruta*; but *mœſta*, *deſolata*, *deſperata*, *conſternata*, which is good *Latin*. Now this Idea agrees perfectly with *Cleopatra*'s Palace, in the Situation wherein She is repreſented both by the Poet and the Hiſtorians. The Expreſſion too and the Thought are more beautyful. The Poet

oppoſes *jacentem regiam* to *vultu ſereno*, as he does *fortis* to *aſperas*, which does not appear in the other Sentiments.

ỳ 26. *Aſperas.*] This Word taken in the Senſe of *aſperatas*, *exacerbatas*, preſents a mighty pretty Image, and quite conformable to Hiſtory. *Cleopatra* having been by *Proculeius* prevented to ſtab herſelf with a Ponyard, apply'd an Aſpic to her Arm. 'Tis ſay'd that to render it more furious She provok'd it by a golden Spindel. *Aſpidem perhibent*, ſays *Plutarch*, *fuſo aureo ipſam laceſſentis & ſtimulantis adripuiſſe Cleopatræ brachium.* Thus dy'd one of the moſt beautyful and moſt ambitious Princeſſes in the World, at the Age of thirty-eight Years, whereof ſhe had reign'd ſeventeen.

CARMEN XVI.

Solatur Aſterien de mariti abſentiâ ſolicitam, & ut in ejus fide perſeveret hortatur.

L. 3. Od 7.

QUID fles, Aſterie, quem tibi candidi
Primo reſtituent vere Favonii,
Thynâ merce beatum,
Conſtantis juvenem fide

Gygen? Ille Notis actus ad Oricum
Poſt inſana Capre ſidera, frigidas
Noctes non ſine multis
Inſomnis lacrymis agit.

Atqui ſolicitæ nuntius hoſpitæ,
Suſpirare Chloen, & miſeram tuis
Dicens ignibus uri,
Tentat mille vafer modis.
Ut Prætum mulier perfida credulum
Falſis impulerit criminibus, nimis
Caſto Bellerophonti
Maturare necem, refert.

Narrat

teen. With her fell the Monarchy of *Ægypt*, after it had ſubſiſted 294 Years under thirteen Kings of the Family of the *Lagides*.

℣ 30. *Sævis Liburnis*, &c.] This is the Conſtruction: *Scilicet mulier non humilis invidebat hanc Cæſari gloriam, ut ab eo Liburnis navibus deportata tamquam privata femina in triumpho duceretur.* HORACE mentions the *liburnian Gallys*, not only to do Honor to his illuſtrious Patron who commanded this Squadron; but beſides, becauſe they help'd very much to gain the Battel.

In this ODE there are two Verſes of a Cadence very diſagreeable, to wit,

Antehac nefas depromere Cæcubum.
Mentemque lymphatam Mareotico.

ODE XVI.

He conſoles *Aſterie* on the Abſence of her Huſband, and exhorts her to continue faithful to him.

CEASE with jealous Fears, *Aſterie*, to mourn thy Spouſe's Abſence. Soon ſhall the Gales to Navigation favorable bring him and Spring to *Italy* together. Soon at thy Feet the charming Man ſhall lay the richeſt Toys of the *bithynian* Staple, and confirm his Vows of Tenderneſs and Truth.

As to thy Arms he was with fierce Impatience flying, the ſtormy *Kids* excited ſouthern Winds which drove him from his Courſe to *Oricum*, where bath'd in Tears he languiſhes for thy warm Joys the live-long Night, and Sleep is grown a Stranger to his Eyes.

Yet the ſly Envoy of his anxious Hoſteſs depaints the Fury of the Flames his Beauty has in *Chloe*'s Boſom kindled; and no wheedling Artifice forgets to fright or temt him to her Bed.

He repreſents how treacherous *Antea* fir'd at the Scorn of over-chaſt *Bellerophon* fix'd Crimes on him that were her own, and inſtigated credulous *Prætus* to accelerate his Death.

Narrat penè datum Pelea Tartaro,
Magneſſam Hyppoliten dum fugit abſtinens:
Et peccare docentes
Pellax hiſtorias movet;
Fruſtra: nam ſcopulis ſurdior Icari
Voces audit, adhuc integer. At tibi
Ne vicinus Enipeus
Plus juſto placeat, cave.
Quamvis non alius flectere equum ſciens
Æquè conſpicitur gramine Martio,
Nec quiſquam citus æquè
Tuſco denatat alveo:
Primâ nocte domum claude, neque in vias
Sub cantu querulæ deſpice tibiæ:
Et te ſæpè vocanti
Duram, difficilis mane.

REMARKS on ODE XVI.

THIS ODE is intirely moral. The Fidelity of an abſent Spouſe is repreſented to *Aſterie* as a Motive to gard herſelf againſt ev'ry Thing capable of bringing her Honor in Queſtion. The Sentiments are natural and the Verſification charming.

℣ 2. *Favonii.*] This is ſay'd in general for the Winds of the Spring, which open the Sea and facilitate Navigation; for the Weſt-wind was not proper to bring *Gyges* from *Epirus* to *Italy*.

℣ 3. *Thynâ merce.*] Toys of Iron, Steel, Gold and Silver, which the *Bithynians* made with great Neatneſs.

℣ 8. *Multis inſomnis lacrymis.*] I have ſay'd that HORACE was not careful enough in avoiding the jingling Rhymes of Words. Here they ſeem well-plac'd to ſhew the Melancholy with which *Gyges* was oppreſs'd. Mr. *Dacier* has made the ſame Obſervation upon the Verſe, *jam ſatis terris nivis atque diræ grandinis.*

℣ 10.

Next He recounts how *Peleus*'s Refuſal to ſatisfy the Paſſion of *Hippolyte* prov'd almoſt fatal to his Life. In ſhort, this Miniſter of Vice urges a thouſand curious Storys capable of leading Innocence aſtray.

All, All in vain; for hitherto *Gyges*'s Heart is Proof to ev'ry Wile, and as a Rock unmov'd. Be Thou too on thy Gard leſt *Enipeus* thy Neighbor inſinuate himſelf too far into thy Affections.

Tho' with Addreſs ſuperior no One guides the bounding Courſer in the Field of *Mars*, tho' no One ſwims adown the *tuſcan* Flood with equal ſwiftneſs, early each Ev'ning barricade thy Doors, and when thou hear'ſt his Lyre's plaintive Sounds, beware of peeping at him thro' thy Window. He in Reproaches bold will call thee *an inſenſible*; be more, be *inflexibly rigorous*.

℣ 10. *Tuis . . . ignibus.*] *tuis amoribus, tuo conjuge.*

℣ 15. *Nimis caſto.*] *Bellerophon*'s Refuſal to gratify *Antea*'s criminal Deſires appear'd to this immodeſt Woman an Exceſs of Virtue. So true it is that ev'ry Paſſion is unjuſt.

℣ 20. *Pellax hiſtorias movet.*] This Verſe preſents in three Words two Corrections, *pellax* inſtead of *fallax*, and *movet* inſtead of *monet*. The firſt has been juſtify'd by Dr. *Bentley*. The ſecond is very good *Latin*, and is authoris'd beſides by four Manuſcripts. *Torrentius* judges it preferable to the common Reading, and it has been receiv'd into the Text by Dr. *Bentley* and Mr. *Cuningam*. In ſhort, theſe two Words *pellax* and *movet* have a peculiar Force here, to expreſs the Artifice of the confident Seducer.

℣ 22. *At tibi*, &c.] There is Room to imagin She ſtood in need of this delicate Advice. I have in the ODE *vides ut altâ* juſtify'd the Expreſſion of the laſt Verſe of this, againſt the Criticiſm of *le Fevre* and Mr. *Dacier*. I find Mr. *Baxter* juſtifys it after another Manner, which at the Bottom comes to the ſame

Thing. *Dura*, ſays he, and *difficilis*, are not ſynonymous Terms: the firſt denotes *inſenſibility*, and the ſecond

CARMEN XVII.

* A. U. C. DCCXXV.

AD *ASINIUM POLLIONEM.*

Hortatur ut, intermiſſis tragœdiis, det ſe totum ſcribendæ bellorum civilium hiſtoriæ.

L. 2. Od. 1.

MOTUM ex Metello conſule civicum,
Bellique cauſſas, & vitia, & modos,
Ludumque Fortunæ, graveſque
Principum amicitias & arma
Nondum expiatis uncta cruoribus,
Periculoſæ plenum opus aleæ,
Tractas, & incedis per ignes
Suppoſitos cineri doloſo.
Paulum ſeveræ Muſa tragœdiæ
Deſit theatris: mox ubi publicas
Res ordinaris, grande munus
Cecropio repetes cothurno,
Inſigne mœſtis præſidium reis,
Et conſulenti Pollio curæ:
Cui laurus æternos honores
Dalmatio peperit triumpho

Jam

ſecond *rough Treatment*; *dura eſt quæ ſenſu amoris caret, difficilis autem amantibus aſpera.* I have follow'd this Explication in the *Engliſh.*

ODE XVII.

To *ASINIUS POLLIO.*

He exhorts him to quit the Theater for a Time, and ſpeedily to finiſh the Hiſtory of the civil Wars.

EGREGIOUS Protector of Innocence in Diſtreſs, great Oracle of the liſt'ning Senat, You in *Dalmatia*'s Planes have Laurels reap'd, which Lenth of Time can never wither. To ſo many glorious Titles, which to my *Pollio* ſecure immortal Fame, You thirſt to add a new One, by preſenting Us the Hiſtory of the civil Wars, which broke out in the Conſulat of *Metellus.* You are going to detect the moſt latent Cauſes of thoſe Commotions; to unfold their whole Conduct, Circumſtances and Diſorders; to portray thoſe cruel Viciſſitudes, which ſerv'd for a Spectacle and Diverſion to Fortune; to unveil the ſecret Intrigues of our Chiefs, whoſe Coalition alas! was of public Miſery the Source; in ſhort to expoſe to our View Arms dy'd with Blood as yet unexpiated. Of the Hazard and Difficulty, which attend ſuch an Undertaking, no One can be more ſenſible than You. On Fire You walk beneath deceitful Aſhes hid. This Work demands your whole Attention. Quit then for a while the Theater, where You have more than once the *tragic* Muſe exhibited in all her Majeſty. Shortly You may reſume the Buſkin, and re-enter the Liſts of *Sophocles* and *Euripides*, when You have finiſh'd the Deſcription of thoſe grand Events, which conſtitute ſo conſiderable a Part of our Hiſtory.

Jam nunc minaci murmure cornuum
Præſtringis aures: jam litui ſtrepunt:
Jam fulgor armorum fugaces
Terret equos, equitumque vultus.
Videre magnos jam videor duces
Non indecoro pulvere ſordidos,
Et cuncta terrarum ſubacta,
Præter atrocem animum Catonis.

Juno & Deorum quiſquis amicior
Afris, inultâ ceſſerat impotens
Tellure, victorum nepotes
Retulit inferias Jugurthæ.

Quis non Latino ſanguine pinguior
Campus ſepulcris impia prælia
Teſtatur, auditumque Medis
Heſperiæ ſonitum ruinæ?
Quis gurges, ecquæ flumina lugubris
Ignara belli? Quod mare Dauniæ
Non decoloravere cædes?
Quæ caret ora cruore noſtro?
Sed ne relictis, Muſa procax, jocis
Ceæ retractes munera neniæ
Mecum Dioneo ſub antro
Quære modos leviore plectro.

REMARKS on ODE XVII.

POLLIO from 715 liv'd at *Rome* in a private Station. This furniſh'd him ample Opportunity of cultivating the polite Letters, and cheriſhing a Commerce with the learned Men of his Age, of which he was himſelf one of the principal Ornaments. He improv'd his Leiſure in the Exerciſe of the great Talents he had for Literature. From his Pen flow'd ſev'ral Tragedys, which in the Judgment of *Virgil* and

HORACE

Now You ſtrike our Ears with the threat'ning Clangor of the Trumpet and the ſhrill Voice of the Clarion; Now Horſes and Horſemen dazzled by the Blaze of Arms precipitate their Flight; Now our Generals amid the Field of Battel are ſmear'd with noble Duſt; where-e'er I caſt my Eyes I ſee the World bend beneath the Victor: the inflexible Courage of *Cato* is alone unſhaken in the common Fall of the Univerſe.

Doutleſs, *Juno* and the gardian Pow'rs of *Afric* conſtrain'd to fly the Land they were unable to defend, thought they cou'd not better be reveng'd upon their Conq'rors than by ſacrificing their Deſcendants to *Jugurtha*'s Manes.

How many Fields, inrich'd with *roman* Blood and crouded with our Tombs, for ever will preſerve the Memory of our deteſtable Combats and *Heſperia*'s Ruin, whoſe Noiſe was wafted to the diſtant *Parthians?* Is there a River? Is there a Sea? Is there a Shore that has not by our horrid Slaughters been inſanguin'd?

But whither forward Muſe doſt Thou tranſport Me? Shall we pretend thus to revive the plaintive Strains of the Bard of *Ceos?* Fram'd as We are for Themes of Mirth and Love, let Us follow where our Genius leads. *Venus* will inſpire Us with Accents leſs ſerious, and more within our Reach.

HORACE exalted the Theater of *Rome* as high as that of *Athens*. But what chiefly ingag'd and moſt deſerv'd his Attention, was the Hiſtory he had undertaken to write of the civil Wars. The Work was already pretty well advanc'd, when our Poet addreſs'd this ODE to him. It was to be fear'd the Applauſes of the Theater wou'd rob him of the Glory of finiſhing a Hiſtory ſo intereſting for the Republic. HORACE exhorts him not to deſiſt; but this, in ſo delicate a Manner, that whilſt he is laviſh of his Praiſes, he

gives him to perceive that this Enterpriſe demanded the niceſt Precautions.

This ODE is not exemt from Altercation. What is the Subject of it? What the Date? Theſe two Queſtions have been debated between Mr. *Dacier* and Mr. *Maſſon*. All the Interpreters are for the latter; but Mr. *Dacier* treats all this as Prejudice, and requires Reaſons. Let us ſee whether there are good ones on either Side, and from ſuch ſelect the beſt, in Order to follow them, at the Riſk of diſpleaſing one of the Partys.

"HORACE, ſays Mr. *Dacier*, was come from "bearing Arms under *Brutus* againſt *Octavian*, had "with much ado obtain'd his Pardon by the Interceſ-"ſion of *Mæcenas*, and ſtill ev'ry Day experienc'd the "Difficulty of being eſtabliſh'd in the good Graces of "a Prince after a Fault of this Nature. Beſides, "ſeveral conſiderable Friends of his were in the ſame "Caſe. *Pollio*'s Hiſtory then cou'd not but revive "ſome Facts, which, by the Lateneſs of their Date, "might prove detrimental to him and his Friends. "To prevent this Misfortune, he begs of *Pollio* to "ſuſpend, for a Time, the Courſe of this Hiſtory; "but this he does in ſuch a Manner, that tho' *Pollio* "ſhou'd continue it, he has Nothing farther to appre-"hend. By praiſing this Hiſtory, by deploring the "civil Wars, and by throwing the Cauſe of all theſe "funeſt Events upon Circumſtances wherein neither "himſelf nor his Friends were concern'd, and upon "Times that cou'd not be imputed to them, he al-"ready prepoſſeſſes *Octavian*'s Mind, and by this Arti-"fice ſhields himſelf. Perhaps too HORACE did "not fear ſo much for his Friends and himſelf, as for "*Pollio*. At that Conjuncture, the Hiſtory of the "civil Wars was a Work of Delicacy, wherein it was "very difficult for him, attach'd as he was to *Antony*, "to obſerve all the Precautions neceſſary not to give "Offence to *Octavian*."

In this Expoſition of the Subject of this ODE ev'ry Thing has need of Proofs, and he produces none.

In

In the firſt Place, he ſuppoſes that the Poet made this Piece at the Age of 25, the ſecond Year after the Battel of *Philippi*, that is in 714, two Years after he had obtain'd his Pardon by the Favor of *Mæcenas*. Now *Pollio* was too buſy that Year on Occaſion of the *peruſian* War, the Peace of *Brunduſium*, and his own Conſulat, to be able to ſpend any Time on the Compoſition of his Tragedys or his Hiſtory of the civil Wars. Beſides, HORACE was not known to *Mæcenas* in 714, nor indeed till 716. He ſays ſo himſelf in one of his SATIRES written in 723, where he declares it to be almoſt eight Years ſince *Mæcenas* honor'd him with his good Graces:

Septimus octavo propior jam fugerit annus,
Ex quo Mæcenas me cœpit habere ſuorum
In numero.

Without Foundation too he aſſures Us that HORACE obtain'd his Pardon at his Return from *Philippi* in 713 by the Interceſſion of *Mæcenas*. HORACE no where ſays ſo. His Acceſs to *Mæcenas* was owing to *Varius* and *Virgil*. Now *Virgil* did not come to *Rome* till tow'rds the End of 713, ſome Months after HORACE; and *Virgil* far from being in a Condition to procure for others the Acquaintance and Protection of *Mæcenas*, was indeavoring to procure theſe two Advantages for himſelf. I add that HORACE had not Need of any one to obtain his Pardon from *Octavian*. After *Brutus*'s Defeat a general Amneſty was granted to all thoſe who had follow'd his Party, and upon this Promiſe the vanquiſh'd Troops rang'd themſelves on the Side of the victorious. *Appian* expreſsly ſays ſo in his fourth Book of the civil Wars. *Exercitus, cognitâ Bruti morte, miſit legatos ad Cæſarem & Antonium, impetratâque veniâ, inter eos diviſus eſt.* See the Remarks upon the 15th Verſe of the ODE *ò ſæpè mecum.*

Secondly, was it a likely Method for gaining the good Graces of *Octavian* and *Mæcenas* to praiſe *Pollio* in 714, who had eſpouſed the Side of the *Antonys* in the *peruſian* War, which broke out tow'rds the Cloſe

of

of the preceding Year; and who was actually poſted in *ciſalpin Gaul* with an Intent of precluding the Paſſage of the *Alps* from *Octavian*'s Legions. So pow'rful was this Prince at *Rome* ſince the preceding Year, that *Lucius Antony* Conſul and Brother of the *Triumvir* was oblig'd to quit it. Far was he therefore from ſuff'ring *Pollio* to exerciſe the Conſulſhip there. Beſides, *Pollio* did not come back to *Rome* till after the Return of *Mark Antony*. The War of *Peruſia* laſted till Spring 714. *Dio* writes that *Mark Antony*, whom *Pollio* had join'd, did not return from *Ægypt* to *Italy* till *July* of the ſame Year. The Peace of *Brunduſium* was not concluded, by the Mediation of *Cocceius*, *Mæcenas* and *Pollio*, till September at the ſooneſt, and it was not 'till afterwards that *Pollio* enter'd into Office, which, beſides, he was immediately forc'd to quit, new Conſuls being created for the Remainder of the Year. The Praiſes which HORACE gives him here, wou'd therefore be very ill-plac'd, and a ſure Means of alienating the Affections of *Octavian* and *Mæcenas*, at a Time he was ſtudying to win them.

Thirdly, when Mr. *Dacier* ſays that HORACE earneſtly deſires *Pollio* to interrupt for ſome Time his Hiſtory, leſt the Remembrance of what was paſt ſhou'd indiſpoſe *Octavian* tow'rds him, he ſeems to me to reaſon weakly. Suppoſe *Pollio* had for ſome Months or even for a whole Year defer'd the Publication of his Hiſtory, wou'd HORACE have gain'd any Thing by that? wou'd he have had leſs to fear from the Reſentment of *Octavian*? Yes, replys Mr. *Dacier*. "The Poet by praiſing this Hiſtory, by deplor-
"ing the civil Wars, and by throwing the Cauſe of
"all thoſe lamentable Events upon Circumſtances in
"which neither He nor his Friends were concern'd,
"and upon Times which cou'd not be imputed to
"them, already foreſtal'd *Octavian*'s Thoughts, and
"ſhelter'd himſelf by this Contrivance." But if that had ſuffic'd to ſcreen HORACE from this Prince's Reſentment, why is he ſo terribly afraid of *Pollio*'s publiſhing his Work during the Year of his Conſulat?

Shou'd

Shou'd not this ODE extinguiſh the Prince's Indignation and the Poet's Inquietude? Beſides, HORACE did not act in ſo grand a Manner under *Brutus*, as to fear that the Idea of this War wou'd cool the Affections of *Octavian* tow'rds him.

All this proves that we ſhou'd ſeek ſome other Deſign of this ODE than that which Mr. *Dacier* has propos'd, or rather that it was uſeleſs for him to ſeek a new one. The common Sentiment, which I have follow'd, is alone true; the Reading of this Piece preſents it naturally; it is ſubject to no Difficulty; and it is authoris'd by an old Manuſcript cited by *Turnebus* and *Torrentius*, which bears for Title *ad Aſinium Pollionem, virum conſularem; ut intermiſſis tragœdiis, belli civilis deſcribat hiſtoriam.*

As to the Date of this ODE, *Rodellius* places it at the Year 719, when the Death of *Sextus Pompey* ſeem'd to have put an End to the civil Wars. I chuſe to affix it to the Beginning of 725, when theſe Wars were intirely terminated by *Antony*'s Death. Twelve Years had interven'd ſince HORACE had carry'd Arms againſt *Octavian*, and he had ſince repar'd his Fault by a conſtant Attachment to his Service. *Pollio* for ſeven or eight Years had Time to work at Leiſure upon his theatric Pieces and his Hiſtory of the civil Wars.

℣ 1. *Ex Metello conſule.*] The *Triumvirat* of *Cæſar*, *Pompey* and *Craſſus*, which was form'd in 694, was one of the Seeds of the civil Wars. The Conſuls of this Year were *Quintus Cæcilius Metellus Celer* and *Lucius Afranius.*

℣ 2. *Vitia & modos.*] The former of theſe two Words marks the Effects, the Conſequences, the Diſorders of the civil Wars, *vitia*; the latter marks the Conduct, the Circumſtances, the Detail, *modos.*

℣ 4. *Graves amicitias.*] *Velleius* ſpeaking of the firſt *Triumvirat* has fill'd up the whole Idea of this Epithet. *Inter Cæſarem*, ſays he, *Pompeium & Craſſum inita potentiæ ſocietas, quæ Urbi Orbique terrarum, nec minus diverſoque tempore ipſis exitiabilis fuerit.*

℣ 5.

℣ 5. *Nondum expiatis*, &c.] HORACE ſpeaks here of the Ceremonys of Expiation which the Pontifs us'd to perform for the Purification of the People when they were polluted with the Blood of their Fellow-Citizens, as we ſee in the fifth Book of *Dionyſius* of *Halicarnaſſus*. Nothing more ſimple or natural than this Explication. The civil Wars not being then terminated, they cou'd not expiate the Blood that had been ſhed, *nondum expiatus erat cruor*. HORACE again expreſſes the ſame Thing in the ſame Terms in the ODE *jam ſatis terris*, when he ſays *cui dabit partes ſcelus expiandi Juppiter?* Thus he ſpoke two Years after the ODE we now examin.

℣ 6. *Periculoſæ plenum opus aleæ.*] This Verſe and the two following repreſent to *Pollio* the Difficulty of his Undertaking, not to diſcourage him from it, but rather to convince him that he cou'd not uſe too much Circumſpection in the Conduct of it, either on Account of the Importance of the Matter, or not to be biaſs'd by his former Inclinations which had attach'd him to *Antony*. Beſides it was incumbent on him to preſerve Truth which conſtitutes the chief Character of Hiſtory, and alſo to regard the Intereſts of Familys, two Things not eaſily reconcil'd. Danger therefore was one Part of the Difficulty. To this Mr. *Dacier* oppoſes that the Hiſtory of civil Wars is not in that Reſpect more difficult than the Hiſtory of forein Wars, or than Hiſtory in general, and that, on the contrary, 'tis more eaſy. "Theſe are his own Terms in his Anſwer to Mr. *Maſſon*." I refer Mr. *Dacier* to himſelf. "Is this Hiſtory of the civil Wars, ſays he in the ſame Anſwer, ſo eaſy a Work, that HORACE might ſay to *Pollio mox ubi publicas res ordinaris, in a ſhort Time, when you have finiſh'd this Hiſtory You may reſume Tragedy*." "I think, adds he, that this Work was important enough to imploy *Pollio* much longer than this Term *mox* ſuppoſes." In my Opinion, Mr. *Dacier* here oppugns his own Objection: ſo formal a Contradiction ſpares me the Trouble of an Anſwer.

℣ 9.

℣ 9. *Severæ Muſa tragœdiæ*, &c.] *Servius* ſays upon the eighty-fourth Verſe of the third *Bucolic* of *Virgil*, that this Verſe ſhou'd be underſtood of Tragedys. All the Interpreters have judg'd like *Servius*. No matter; this Explication does not accommodate Mr. *Dacier*, hence *Servius*'s Authority goes for Nothing, he muſt be miſtaken, and all the reſt after him. Preſently We ſhall ſee the ſame *Servius* become an Oracle againſt all the Hiſtorians in Favor of Mr. *Dacier*. I dare maintain the Reverſe, and I think with greater Juſtice. When *Servius* is alone, I ſet little Value on his Sentiments; I ſhall preſently tell my Reaſons. When he is ſupported by the Teſtimony of others, I readily build upon his Authority. But all Authority apart, the Paſſage of HORACE naturally preſents the Idea of Tragedys. There we ſee the Muſe who preſides over it, *Muſa tragœdiæ*; the Character of Tragedy, *ſeveræ tragœdiæ*; the Buſkin peculiar to tragic Players, *cothurno*; the Word *munus* was an uſual Term to ſignify theſe Sorts of Spectacles. Had HORACE intended to ſpeak a metaphoric Language, he ſhou'd not have us'd the Word *ſeveræ*, which only ſutes *Tragedy*, and cannot be accommodated to the civil Wars. Beſides, where's the Neceſſity of having Recourſe to this metaphoric Senſe? Mr. *Dacier* pretends that the natural Senſe cannot ſubſiſt. "HORACE, ſays he, reaſons very badly if he ſays "to *Pollio:* in writing the civil Wars You labor upon "a very dang'rous Work, and You walk upon Fire "conceled beneath deceitful Aſhes. Be adviſ'd, re- "nounce Tragedy for a while, quit the Theater, and "work upon thoſe civil Wars." I confeſs this Reaſoning is not intirely juſt, but whoſe is it? HORACE's or Mr. *Dacier*'s? Here is the Poet's Reas'ning: The Work of the civil Wars, which You have enterpris'd, is delicate and difficult; it requires Penetration to diſcover their real Cauſes, *cauſas*; Exactitude, to expoſe their Conſequences and Conduct, *vitia & modos*; Precaution, to not indanger the Intereſts of the Partys, *periculoſæ plenum opus aleæ*, &c. Be adviſ'd, quit ev'ry

ev'ry other Care and attend on this only. Hereafter You may write for the Theater, as You have already done with Succeſs. The Hiſtory You have in Hand is ſufficient at preſent to ingroſs your whole Time. This Explication is natural, at leaſt as receivable as Mr. *Dacier*'s, and conſequently preferable, ſince we ought not to have Recourſe to a figurative Senſe but when the natural Senſe cannot take Place. HORACE mentions theſe Tragedys only to have an Opportunity of making a Compliment to *Pollio*, who had acquir'd much Reputation in that Kind of Writing. In the ART OF POETRY We ſhall ſee *tragica camena* in the ſame Senſe that we ſee here *Muſa tragœdiæ*.

℣ 10. *Mox ubi publicas res ordinaris.*] All the Commentators as well ancient as modern have committed the ſame Fault here, ſays Mr. *Dacier*, in explaning *publicas res* of the civil Wars, which ſhou'd be underſtood of the Affairs of the Republic, and which neither Language nor good Senſe ſuffer to ſignify any Thing elſe. But does Mr. *Dacier* pretend that civil Wars are not public Affairs? Is there any Thing more intereſting to a State? Does not He, who writes the Hiſtory of them, write the Tranſactions of the Republic during the Courſe of them? I ſee Nothing in this Expreſſion againſt Language. To ſay that good Senſe is ſhock'd, is a Manner of ſpeaking, which, when 'tis not prov'd, ſignifiys preciſely Nothing. Ev'ry One pretends to have good Senſe on his Side, but the Reader requires Reaſons. Mr. *Dacier* was not able to produce good Ones for this. *Ordinare* does not neceſſarily determin the Reſt of the Phraſe to the Senſe he affixes to it; it may very well ſignify the Arrangement and Compoſition of different Matters, which enter into the Body of a literary Work. The *latin* Poet who was a great Imitator of the *Greeks* has from them taken this Expreſſion. They ſay'd, SUNTATTEIN, *Ordinare*, for *librum ſcribere*, & SUNTAGMA, *Compoſitio*, for *liber*, *volumen*. HORACE therefore means Nothing elſe, when he ſays to *Pollio ubi publicas res ordinaris*,

naris, but this; *when you ſhall have compos'd your Work of the civil Wars, which make ſo conſiderable a Part of our Hiſtory*; and thus I have render'd it in the Tranſlation. This cannot be the natural Senſe of the Poet, ſays Mr. *Dacier*. *Pollio* was actually Conſul when this Piece was written, and this Verſe admirably well expreſſes the Occupations of the Conſulat. Nothing is leſs ſure than this Suppoſition. I ſhall preſently demonſtrate the Falſity of it.

℣ 14. *Pollio.*] I have already ſpoken of him in the ODE *paſtor quum traheret*. He was an Orator, a Poet, and Hiſtorian of the firſt Rank in the moſt knowing and moſt delicate Age of the *roman Republic*. His Hiſtory of the civil Wars was compris'd in ſeventeen Books, and of all his Works the Loſs of this chiefly deſerves our Regrets. As he had been ingag'd in the greateſt Affairs, he was able to furniſh Us with many Particularitys, which eſcap'd the Knowledg of other Hiſtorians. He is prais'd by *Quintilian* and *Valerius Maximus* for the Purity of his Language and the Nobleneſs of his Stile. He dy'd in 766 a Year before *Auguſtus*.

Conſulenti curiæ.] At laſt, ſays Mr. *Dacier*, here is the Conſulat of *Pollio* clearly mark'd: He was therefore Conſul the Year that HORACE addreſs'd this ODE to him. I deny theſe two Propoſitions, and the Dependence he finds in them to conclude the One from the other. In the firſt Place, theſe Words don't neceſſarily mark the Conſulat of *Pollio*. As much might be ſay'd of all the Senators of diſtinguiſh'd Merit, who aſſiſted the Senat by their Knowledg. *Conſulenti* ſignifys ſimply *conſultanti* who conſults, *concilianti* who deliberates. Secondly, HORACE cou'd not addreſs *Pollio* as being actually Conſul. He had been, but was ſo no more. The Proof hereof is manifeſt in the following Verſes, as we ſhall ſee immediately. Thirdly, tho' HORACE ſhou'd have deſign'd *Pollio*'s Conſulat by theſe Words *præſidium conſulenti curiæ*, it does not follow that *Pollio* exercis'd it the very Year of the Compoſition of this Piece.

The

The Poet might as well praiſe his Hero by this Paſſage in any Year following, thus *conſulenti curiæ* decides Nothing, and may be eaſily explan'd in Favor of both Sentiments.

ỳ 16. *Dalmatio triumpho.*] *Dalmatia* was Part of old *Illyricum*. *Pollio* did not triumph till after his Conſulat; conſequently he was not Conſul the Year that HORACE compos'd this ODE; the Poet cou'd not ſpeak of a Triumph that did not yet exiſt. *Appian* in his fifth Book of the civil Wars ſays that *Antony* ſent an Army againſt the *Parthinæans*, a People of *Illyricum*, who had made Inroads into *Macedonia*; *exercitum miſit in Parthinæos gentem Illyricam, Macedoniam incurſare ſolitos*. *Dio* in his forty-fourth Book writes that *Pollio* by ſome Battels appeas'd a Commotion at *Epidaurus* a City of the *Parthinæans*; *eodem tempore apud Epidaurios (Parthinæorum urbs eſt Epidaurus) tumultum coortum Pollio, factis aliquot præliis, compeſcuit*. In the Marbles, wherein they preſerv'd the Memory of Triumphs, it is mark'd that *Pollio* Proconſul in the Year . . . . . triumph'd the twenty-fifth of October, for having conquer'd the *Parthinæans*; *Caius Aſinius Cneii filius Pollio proconſul anno . . . . . ex Parthinæis octavo calendas Novembres*. Theſe three Paſſages naturally give Light to one another. The firſt mentions an Expedition againſt the *Parthinæans*, and that after *Pollio*'s Conſulat. The ſecond names *Pollio* as Chief of the Expedition, which he refers to the Year 715 which follow'd the Conſulat. In fine, the third Paſſage ſays expreſly that *Pollio* was Proconſul, and conſequently that the Time of his Conſulat was paſt. True it is that the Year of his Triumph is effac'd in the Inſcription; but yet it is clearly mark'd in the Lines immediatly preceding, where 'tis ſay'd that *Lucius Marcius Cenſorinus* was Conſul: now the Conſulat of this *Cenſorinus* falls out exactly in 715, which *Dio* marks for the Year of *Pollio*'s Triumph.

To Proofs ſo evident Mr. *Dacier* only oppoſes the bare Authority of *Servius*. This Grammarian in

in his Notes upon the third *Bucolic* of *Virgil* ſays: *pervenerat Pollio ad conſulatum poſt triumphum Dalmatium, nam vicerat Salonas civitatem Dalmatiæ.* He adds upon the following Piece: *Aſinius Pollio ductor Germanici exercitûs, quum poſt captas Salonas Dalmatiæ Civitatem primò meruiſſet lauream, poſt etiam conſulatum adeptus fuiſſet, eodem anno ſuſcepit filium, quem a captâ civitate Saloninum vocavit, cui nunc Virgilius genethliacon dicit.* Here, ſays Mr. *Dacier*, are Authoritys which render invincible what I advance. Theſe Authoritys well counted are reduc'd preciſely to One, except he intends to multiply *Servius* here by Way of Amends for the Slight he made of his Opinion upon the ninth Verſe. This *Servius* was then ſupported by the Suffrage of all the Interpreters; but as he did not think like Mr. *Dacier*, he deſpis'd him. Here he contradicts the Monuments of Hiſtory; but Mr. *Dacier* is accommodated by his Teſtimony, hence this Teſtimony grows reſpectable, and no other can counter-balance it. I have already declar'd what Judgment ſhou'd be form'd of *Servius*. This Grammarian was by more than three Ages poſterior to *Pollio*, HORACE, and *Virgil*. We have Nothing of his We can be ſure of, We have only Compilations extracted from his Commentarys by other Grammarians ſtill more modern, who have not fail'd to blend their own Reflexions with them. *Le Fevre* has ſayd ſo, Mr. *Maſſon* has repeated it, and Mr. *Dacier* in his Note upon this Verſe *pernicis uxor Appuli*, calls him plenely the *falſe Servius*. Whatever he ſays as a Chronologer is no more to be depended upon than any Thing elſe, when it contradicts Hiſtory. That does not hinder Us from finding in theſe Extracts many good Things: but is what he cites here of the Number? That is impoſſible, without giving the Lye to *Appian*, *Dio*, and Calendars of Marble, which are much ſurer Guarantees of Hiſtory than the Shreds of *Servius*. This Triumph of *Pollio* for the Taking of *Salonæ*, which is made anterior to the Conſulat of *Pollio*,

is manifeſtly a Miſtake of the Compilers. In the Hiſtorys of that Time I meet with but two Sieges of *Salonæ*, the firſt, in 707, and the ſecond in 759, neither of which was form'd by *Pollio*. What the pretended *Servius* adds, that *Pollio* the Year of his Triumph had a Son whom he call'd *Saloninus*, and that the Birth of this Son is the Subject of the fourth *Bucolic* of *Virgil* is advanc'd without Foundation, as *P. de la Rue*, and *P. Catrou* have demonſtrated. From all this let Us conclude *Pollio*'s Triumph poſterior to his Conſulat.

ỳ 17. *Jam nunc minaci*, &c.] The five following Stanzas are perfectly fine, the Force of *lyric* Poeſy cou'd go no further. We may affirm that HORACE has himſelf earn'd here the Commendations He gives *Pollio*. The Poet repreſents Things in ſo natural and lively a Manner, that he tranſports his Reader into the Middle of the Action he deſcribes, and this is preciſely the Praiſe he beſtows on the *roman* Hiſtorian.

ỳ 21. *Videre magnos*, &c.] The Authority of the Manuſcripts is for *audire*, but Reaſon is for *videre*. HORACE's Meaning, ſays *Dacier*, is that he imagins he hears the Generals giving Orders to the Officers, and animating their Soldiers. Nothing is more inſipid than ſuch Explications. The Verb ſurely muſt be common to the whole Strophe, in which the Poet repreſents Actions only, and Actions which are the Object of Sight and not of Hearing. This Correction was made by *Beroaldus*, and it is ſo natural, ſo happy, or rather ſo neceſſary that *Martignac*, Dr. *Bentley* and Mr. *Cuningam* have made no Difficulty to adopt it.

ỳ 22. *Non indecoro pulvere ſordidos.*] This Expreſſion is doubly figurative, and has a very fine Effect. *Non indecoro* for *valde decoro* is the Figure of Diminution; and *ſordidus non indecoro pulvere* is the Figure of Oppoſition.

ỳ 24. *Præter atrocem animum.*] This is what *Virgil* calls *virtus ferox*, and *Silius Italicus* terms *atrox virtus*;

virtus; hence it is plane that *atrox* has not always a diſadvantageous Senſe.

Catonis.] This is that rigid *Cato*, whom an Exceſs of Virtue tranſported to Suicide, that he might not ſurvive that Liberty, which had juſt expir'd with more than forty thouſand *Romans* in the Planes of *Pharſalia*. All the Elogys that have been given to this republican Hero fall ſhort in my Opinion of what HORACE ſays here of him in two Words, that it was eaſyer for *Cæſar* to conquer the Univerſe than to reduce the inflexible *Cato*.

℣ 25. *Juno & Deorum*, &c.] HORACE always avoids touching upon the true Cauſes of the civil Wars.

℣ 28. *Retulit inferias Jugurthæ.*] I take *retulit* in the Senſe of *par pari referre*.

℣ 29. *Quis non Latino*, &c.] HORACE confines himſelf no longer to the War between *Cæſar* and *Pompey*, but expoſes in general the lamentable Effects of that War and the others which follow'd it. The Ideas in theſe two Strophes are magnificent; Rivers and Gulfs are perſonify'd, and *Italy* is repreſented as a vaſt Body, whoſe Fall reſounded even to Countrys the moſt remote.

℣ 30. *Impia prælia.*] The Epithet cou'd not offend *Octavian*, as the Poet does not expreſs on which Side the Impiety lay, and as he avoids to ſpecify the ſecond Triumvirat.

℣ 31. *Medis.*] The *Perſians* conquer'd the *Medes*, and the *Parthians* the *Perſians*. This Confuſion of the three Monarchys paſs'd even into the Names. Hence the *Medes* and *Perſians* are in HORACE's Language the *Parthians*. Theſe People were very attentive to the Affairs of the *Romans*.

℣ 37. *Sed ne relictis*, &c.] Here the Poet ſtops very *à propos*; the next Step was ſlipp'ry, he cou'd not go on without ent'ring into the Detail of the Wars of the ſecond Triumvirat, that is to ſay, without glancing on Things, which might have been diſpleaſing to *Octavian*. The ODE *juſtum ac tenacem*

furniſhes Us with a fine Inſtance of the like Diſcretion. I muſt remark HORACE's dextrous Addreſs in the Turn of this laſt Quatrain. He wou'd give *Pollio* to underſtand that the remaining Part of his Hiſtory requir'd great Precautions, and ſo confirms what he told him before, *periculoſæ plenum opes aleæ tractas*, &c.

℣ 38. *Ceæ munera Neniæ.*] *Simonides* was of *Ceos* one of the *Cyclades*. Some of his Verſes were ſo moving that *Catullus* calls 'em the Tears of *Simonides*. HORACE ſays here the ſame Thing. *Nenia* ſignifys

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CARMEN XVIII.

A. U. C. DCCXXV.

AD MARCUM VIPSANIUM AGRIPPAM.

Se jocoſis verſibus natum, bellicis virtutibus celebrandis minimè parem eſſe.

L. 1. Od. 6.

SCribêris Vario fortis, & hoſtium
Victor, Mæonii carminis aliti,
Quum rem cunque ferox, navibus aut equis
Miles, te duce, geſſerit.

Nos, Agrippa, neque hæc dicere, nec gravem
Pelidæ ſtomachum cedere neſcii,
Nec curſus duplicis per mare Ulyſſei,
Nec ſævam Pelopis domum
Conamur, tenues grandia : dum pudor,
Imbelliſque lyræ Muſa potens vetat
Laudes egregii Cæſaris & tuas

Culpâ

ſignifys a funeral Song, and alſo the Goddeſs invok'd in ſuch Songs. There are other Significations of this Word in HORACE.

Retractes.] This Word ſignifys properly *iterare, renovare*, and the *Latins* have very ſeldom us'd it for *to retract.*

℣ 39. *Dioneo ſub antro.*] Tho' *Dione* be *Venus*'s Mother, this Name has been frequently given to *Venus* herſelf, as *Sol* has been call'd *Hyperion* after his Father. The Poet ſignifys his Deſire to imploy his Pen upon Matters of Gallantry, rather than upon ſuch melancholy Subjects as the civil Wars.

ODE XVIII.

To *MARCUS VIPSANIUS AGRIPPA.*

Horace tells him that being by his Genius qualify'd only for amorous Songs He dares not attemt heroic Subjects.

NO, *Agrippa*, no leſs a Poet than *Varius* that worthy Rival of *Homer* is capable of ſinging thy Valor and imprinting their ſtandard Worth on thoſe Victorys by Land and Sea, wherein our Warriors ſo oft have ſignalis'd themſelves under thy Conduct.

Never will I ingage on ſuch a mighty Theme: conſcious of my Weakneſs I will not dare to paint the fatal Anger of inexorable *Achilles*, the naval Exploits of more than one *Ulyſſes*, or the tragic Fury which drench'd in Tides of Blood the Houſe of *Pelops*. My feeble Muſe to ſoft and ſportive Airs accuſtom'd dares aim no higher, and Reſpect forbids me to touch upon

Culpâ deterere ingenî.

Quis Martem tunicâ tectum adamantinâ
Dignè ſcripſerit, aut pulvere Troïo
Nigrum Merionem, aut ope Palladis
Tydiden ſuperis parem ?

REMARKS on ODE XVIII.

AGRIPPA probably had reproach'd HORACE for not having yet celebrated him in his Verſes. The Poet, whilſt he excuſes himſelf, ſatisfys the Reproach. He goes ſtill farther, for he alſo juſtifys his Silence with regard to other great Men, who had diſtinguiſh'd themſelves in the late Wars. But his Excuſes may well ſupply the Place of Encomiums. He names *Octavian*, and only names him, as if thro' profound Reſpect he durſt ſay no more of Him. The Praiſes of *Agrippa* are but ſketch'd; but he refers him to no leſs than a ſecond *Homer* to paint them according to their Dignity. The other Generals are repreſented, as I may ſo ſay, in Group, under allegoric Perſonages which are choſen among the moſt famous Heros of the *trojan* War. All this is compris'd in few Words, but ſet off by the Ornaments of the moſt ſublime Poetry.

In the Remarks I ſhall unfold the Allegory which reigns throughout this ODE, in Order to make it appear that my Conjecture is not ill grounded. When I ſay Conjecture, I do not ſay too much. This Sentiment wants Nothing of Certainty. The Piece itſelf demonſtrates it fully. Read it from Beginning to End, You will find neither Coherence nor Beauty in it, but in the Light I conſider it. Without that, what is it but a confus'd Medly of Praiſes, without the leaſt Agreement between the ſev'ral Parts. The Elogy of

Agrippa

thine or *Octavian*'s Praiſes, for fear of debaſing 'em by my Want of Genius.

Who can in Strains proportionably ſublime deſcribe the God of War arm'd in a Rock of Adamant; *Merion* cover'd with a Cloud of Duſt in *trojan* Fields; or *Diomed* by *Minerva*'s Favor admitted to the Rank of Immortals.

Agrippa is follow'd by that of *Achilles* and *Ulyſſes*. Next is preſented the Ruin of the Houſe of *Pelops*, afterwards appears *Octavian*, and then comes *Agrippa* a ſecond Time. At laſt *Mars*, *Merion* and *Diomed* cloſe the March and terminate the ODE. Allegory alone can collect in the ſame Point of View ſo many diff'rent and diſtant Parts.

The Subject of the ODE being once well eſtabliſh'd, it is not difficult to fix very nearly the Year of it's Compoſition, which I take to be 725, wherein *Octavian* ſhut the Temple of *Janus*, triumph'd for three Days, and receiv'd divine Honors by a Decree of the Senat.

℣ 1. *Vario.*] HORACE, *Virgil*, *Quintilian*, and *Martial* agree to repreſent *Varius* as one of the firſt Authors of his Age for *epic* and *dramatic* Poetry. He was of great Service to our Poet in procuring the good Graces of *Mæcenas*, and after *Virgil*'s Death was order'd by *Auguſtus* to reviſe the *Æneid*.

℣ 3. *Quumcunque.*] Dr. *Bentley* has prov'd the ordinary Reading defective, and he muſt have well prov'd it, ſince Mr. *Cuningam* agrees to it. The One I follow here merits Preference to the Correction made by both theſe Critics. *Quumcunque*, that is to ſay, *quandocunque*, *quotieſcunque*, differs only in a ſingle Letter from *quamcunque*, makes very fine Senſe, and is very good *Latin*. *Lucretius* L. 2. ℣ 113. ſays

Contemplator enim, quum ſolis lumina cunque
Inſertim ſtudunt radios per opaca domorum.

℣ 6. *Gravem Pelidæ ſtomachum.*] Here begins the Enumeration of the Generals. 'Tis impoſſible to make a juſt and preciſe Application of all theſe Allegorys. Hiſtory fails our Curioſity, and 'tis no ſmall Matter to be able to unfold ſome of them upon very probable Reſemblances. The firſt Perſonage who preſents himſelf to be unmaſk'd is the inexorable *Achilles*, whoſe Reſentment againſt *Agamemnon* held the Fortune of the *Greeks* and *Trojans* for a long Time as it were in Suſpenſe. We have already in the ODE *paſtor quum traheret* ſeen *Pollio* diſguis'd under the Name of *Achilles*, here he again appears under the ſame Name and for the ſame Reaſons. The ill Treatment he had receiv'd from *Octavian* was the Cauſe of his Chagrin; his Inaction during the Wars of *Actium* and *Alexandria*, and his obſtinate Reſiſtance to the preſſing Solicitations of this Prince were the Effects of it. Hence he became formidable, and forc'd his Enemys to court his Friendſhip; and hence theſe Expreſſions here *gravis ſtomachus* and *cedere neſcius*, which anſwer to *iracundus* in the ODE *paſtor quum traheret*. But, if it ſhou'd be aſk'd, why *Pollio* who was not ingag'd in the two laſt Wars ſhou'd be plac'd among ſo many Captains who had diſtinguiſh'd themſelves in both? I anſwer that the Allegory falls only upon his Inaction during theſe Wars. His Neutrality juſtly ſuſpected balanc'd *Antony*'s Hopes and *Octavian*'s Inquietudes. Moreover, we ſaw by the preceding Piece in what high Eſteem he always liv'd at *Rome*, and how HORACE, as well as all the celebrated Wits of that Time pay'd great Court to him.

℣ 7. *Curſus duplicis Ulyſſei.*] Theſe two *Ulyſſes's*, ſhou'd make Us at leaſt ſuſpect that all theſe *greek* Perſonages are allegoric, and I dout not but HORACE wrote *duplicis* in this View. 'Tis probable he intended to deſign here *Agrippa* and *Meſſala*, the two moſt diſtinguiſh'd Admirals of thoſe Times, and who had commanded *Octavian*'s Fleets in the Wars of *Sicily* and *Actium*. The Alluſion to *Ulyſſes* does them Honor, and to me appears very natural.

Mr.

Mr. *Dacier* underſtands by this Word *duplex* the POLUTROPOS and the POLUMETIS of *Homer*, that is to ſay, *ſubtil, prudent*. I might conteſt this Explication, perſuaded as I am that theſe two Words ſignify only a Man who has experienc'd many Adventures, *qui verſatus eſt per multiplicem diſſimilemque fortunam*. Be that as it will, I ſhou'd readily ſubſcribe to Mr. *Dacier*'s Opinion, if it cou'd be prov'd that *duplex* was ever imploy'd by *latin* Authors in the Senſe He gives it. They have only made it to ſignify either two diſtinct Things, or one Thing as big as two, as I cou'd eaſily juſtify. *Iſaac Voſſius* ſays, *duplex pro doloſo non videtur ſatis Latinum*.

℣ 8. *Pelopis domum.*] I believe the Poet had here chiefly in View *Ægiſthus* and *Clytemneſtra*. The Family of *Pelops* is here the Family of the *Lagides*. The unhappy Paſſion of *Ægiſthus* for *Clytemneſtra*, and that of *Antony* for *Cleopatra* plung'd them all into the greateſt Misfortunes.

℣ 9. *Tenues . . . . pudor . . . . imbellis.*] The Reaſon which HORACE alledges for not ſinging *Octavian* and *Agrippa* is remarkable, it is the Key of the whole Piece. I cannot, ſays he, ſing *Achilles*, *Ulyſſes*, &c. Why? becauſe my Abilitys don't qualify Me to reach the Virtues of *Octavian* and *Agrippa*. This Reaſoning evidently includes an Allegory, or contains inexplicable Balderdaſh; I ſee no Medium.

℣ 13. *Martem.*] By the three remaining Perſonages I believe he intended to deſign *Statilius Taurus*, *Marcus Titius*, and *Mæcenas*. The firſt commanded a Squadron of *Octavian*'s againſt *Pompey*, put an End to the War of *Dalmatia* in 720, and commanded the Land-forces againſt *Antony* at *Actium*. The ſecond together with his Uncle *Munatius Plancus* quitted *Antony* in 722, had a Share in the Command of *Octavian*'s Troops in *Epirus*, and brought off *Philadelphus* King of *Paphlagonia* from *Antony*'s Party. I have already ſhewn what Share *Mæcenas* had in all the Wars of thoſe Times. Beſides, he was very learn'd and a Favorit of the Prince. Is not this what the Poet meant

to

to figure by this Protection of *Pallas* the Goddeſs of Science, and by this intimate Familiarity of *Diomed* with the Gods? The Senat decreed divine Honors to *Octavian* in 725, and the Towns of *Italy* had already anticipated this Decree by placing him in the Number of their tutelar Gods in 718, after the Reduction of *Sicily*.

CARMEN XIX.

AD *LYCEN.*

Inſultat quòd contemnatur à juvenculis.

L. 4 O. 13. AUDIVERE, Lyce, Dî mea vota, Dî
Audivere, Lyce. Fis anus, & tamen
Vis formoſa videri,
Ludiſque & bibis impudens.

Importunus Amor tranſvolat aridas
Quercus, & refugit te, quia luridi
Dentes, te quia rugæ
Turpant & capitis nives.

Nec Coæ referant jam tibi purpuræ,
Nec cari lapides tempora, quæ ſemel
Notis condita faſtis
Incluſit volucris dies.
Quò fugit Venus? heu! quò color? heu! decens
Quò motus? Quid habes illius, illius
Quæ ſpirabat amores,
Quæ me ſurpuerat mihi,

Felix

Sicily. Octavius oppidatim inter Deos tutelares conſecratus eſt, ſays *Appian* in his fifth Book of the civil Wars. *Pallas* made *Diomed* immortal and rank'd him with *Caſtor* and *Pollux*. This Stanza is magnificent, and the Beauty of the Verſes is anſwerable to the Force of the Ideas.

ODE XIX.

To *LYCE*.

He inſults her upon her being become the Sport of young Men.

THE Gods at lenth have heard my Pray'rs; Yes, LYCE, the Gods have heard Me. Thou art grown old and yet woud'ſt ſtill be counted fair; thou doſt wanton without Shame and tipple without Diſcretion.

Cupid, that little winged Deity, flutters only about young Plants; others are not in Seaſon for him; on ſuch he never perches. The hoary Snow that Age has ſcatter'd o'er thy Temples, the many Furrows that Time has plow'd on thy Brows, and the yellow Hue of thy mould'ring Teeth render thee ſo hideous, that ſtruck with Horror at the Sight He turns his Head, ſpreads his light Wings, and in a Moment flys.

Thy coſtly Robes and precious Stones cannot recal thoſe rapid Years that have run their Round ſince the Day of thy Birth, the Date whereof is not unknown.

Alas! where is that Prime of Youth, that blooming Complexion, thoſe ſpritely and ingaging Airs that animated thy whole Carryage? What haſt Thou left of that LYCE, that raviſhing LYCE, whoſe ev'ry Look inſpir'd Love, and ſtole Me from myſelf away?

Next

Felix poſt Cinaram, notaque & artium
Gratarum facies? Sed Cinaræ breves
Annos fata dedere,
Servatura diu parem
Cornicis vetulæ temporibus Lycen:
Poſſent ut juvenes viſere fervidi,
Multo non ſine riſu,
Dilapſam in cineres facem.

REMARKS on ODE XIX.

THIS Piece is a Proof that Wit and Honor are not perpetual Aſſociates. It is well conceiv'd and finely written, the Cenſure is ſpritely, the Allegorys juſt, the Expreſſion correct, and the Verſification harmonious. Thro' the whole We diſcern the excellent Poet, but We hunt for the Man of Honor in it, and are ſorry We cannot find Him. Never was it allow'd in a delicate and improv'd Age, like that of *Auguſtus*, to inveigh in ſo outrageous a Manner againſt a Perſon One had formerly lov'd. Politeneſs and good Manners equally condemn ſuch a Conduct. Indeavors have been us'd to excuſe HORACE here and in ſome other Pieces; but without examining whether theſe Excuſes be valid, much better were it that He had not ſtood in Need of a Juſtification.

LYCE was young when HORACE courted her good Graces, here ſhe is repreſented in an advanc'd Age; this Piece therefore is not one of his firſt Works.

℣ 1. *Lyce.*] From another Place we learn that this *Lyce* was a Lady of no leſs Prudence than Beauty. Hence I ſuſpect that there is ſome Exageration in what HORACE ſays here, and that Reſentment has a greater Share in it than Truth.

℣ 5. *Importunus.*] That is to ſay, *Amor tranſvolat aridas quercus, quibus eſt intempeſtivus.* *Cicero* has ſome-

Next to *Cinara*, Thou waſt once without Contradiction the faireſt Collection of all the Graces that can form a perfect Beauty. The Deſtinys cut off *Cinara* in all her Pride of Conqueſt, but will preſerve the blaſted LYCE to a ſuperannuated Age, to give our Youths the pleaſant Diverſion of ſeeing that Torch, which kindled ſo many Flames, convert to Aſhes and in Smoke expire.

ſomewhere us'd *importunus* in the ſame Senſe. To Me this Explication appears more natural than all that has been hitherto ſayd. Love repreſented under the Figure of a Bird is the Idea of all Ages.

℣ 8. *Capitis nives.*] *Quintilian* condemns this Metaphor, however he does not condemn HORACE. After ſaying there are ſome Metaphors that are harſh and too far-fetch'd, as when *the Snow of the Head* is made to ſtand for *white Hair*, he immediately ſubjoins that it is a great Error to think that Orators may take as much Liberty in this Point as Poets. *Sunt & duræ tranſlationes, id eſt à longinquâ ſimilitudine ductæ, ut capitis nives. In illo verò plurimum erroris, quòd ea quæ poetis permiſſa ſunt, convenire quidam etiam proſæ putant.* It is therefore wrong in Mr. *Dacier* to indeavor to prove from *Quintilian*'s Teſtimony that HORACE's Expreſſion is inſupportable. To Poets He allows it, but requires that Orators never uſe it but with Precaution, and after having demanded the Permiſſion of their Hearers; for thus he explanes himſelf in another Place: *Si quid periculoſiùs finxiſſe videmur, quibuſdam remediis præmuniendum eſt; ut ita dicam, ſi licet dicere, quodammodo, permitte mihi ſic: quod idem etiam in iis quæ licentius tranſlata erunt, proderit, quæ non tutò dici poſſunt.*

℣ 9. *Referant.*] This is the Reading of Mr. *Cuningam*, which, I think, gives more Extent and Force to the Thought than *referunt* or *referent*.

℣ 10.

℣ 10. *Cari.*] It is of no great Conſequence, ſays Mr. *Dacier*, whether we read *clari* or *cari*. I grant it: yet am I determin'd by Reaſon to the latter of theſe two Words. It is found in the moſt ancient Manuſcripts, and thus the Scholiaſt red it, ſince he explanes *cari lapides* by *gemmarum pretia*. In ſhort *cari* ſeems more proper in this Place. When We wou'd ſpeak correctly, we ſay *lapides* to ſignify opaque Stones, and *gemmæ* to denote tranſparent Stones. *Clarus* can only ſute the latter, and *carus* may be ſayd indifferently of either.

℣ 13. *Venus.*] This Word ſignifys in general the Charms of Beauty, which the Poet particulariſes by adding *color* for the *Livelyneſs of Complexion*, and *motus decens* for the *Graces of Shape, Carryage, Behavior*.

Quò color? heu!] Here is a conſiderable Alteration. In the Editions the Reading was *quove color decens*. *Chabotius* and *Cerutus* began the Reformation, by referring *decens* to *motus*, and not to *color*. Dr. *Bentley* has not only follow'd but alſo juſtify'd them. Mr. *Cuningam* has put the laſt Hand to the Text, and reeſtabliſh'd it as I preſent it, for Reaſons to be ſeen in his Notes upon HORACE.

℣ 14. *Quid habes illius*, &c.] Interpreters have taken Pains to arrive at the Underſtanding of this Paſſage. It is frequently neceſſary to riſk many bad Explications, before We can hit on the true Meaning. Two or three Terms have caus'd all the Imbarraſſment. Let Us unfold their Signification, and the Difficultys will vaniſh.

In the firſt Place HORACE has us'd *facies* not only for the Face, but for the whole outward Appearance of a Perſon. So he ſays *quali ſic facie* in the SATIRE *non quia Mæcenas*. *Terence* us'd it ſo before him; upon which *Donatus* ſays, *faciem modò, non partem corporis dicit, ſed totam ſpeciem, quæ adparet & cernitur*.

Secondly our Poet writes *facies nota gratarum artium* in the ſame Senſe in which he elſewhere ſays *Proculeius*

culeius notus animi paterni; and as other Poets have ſayd *notus formæ, notus militiæ, notus operum, præſtans animi, pendens animi*, &c. All theſe figurative Expreſſions are ſo many Ellipſes, where ſome Words muſt be underſtood. Here the intire Conſtruction is *facies nota ob præſtantiam gratarum artium*, or *gratarum artium cauſſâ*.

Thirdly by *artes* we muſt underſtand, as the Scholiaſt has very well explan'd it, thoſe graceful Motions, thoſe delicate Indearments, which pleaſe and attach; *artium gratarum facies dicitur, quæ oculis, nutu ſuperciliorum, cervicis volubilitate, capitis gratiâ, totius denique corporis motu placet.* *Tibullus* has expreſs'd all this in theſe two pretty Verſes in Praiſe of *Sulpicia*;

Illam, quidquid agit, quoquo veſtigia movit,
Componit furtim ſubſequiturque decor.

Thus then we ſhou'd range HORACE's Phraſe, which, I think, contains no farther Difficulty. *O Lyce, felix olim poſt Cinaram, ò nota gratarum artium facies, quid habes illius, quæ ſpirabat amores, quæ me ſurpuerat mihi?* This Remark ſhews that the true Senſe of this Paſſage was unknown to Mr. *Dacier*, and that the Correction propos'd by him is at leaſt uſeleſs.

CAR-

CARMEN XX.

* A. U. C. Dccxxv.

DITHYRAMBUS.

Octaviani laudes, Baccho auſpice, exequi meditatur.

L. 3. O. 25.

Quò me, Bacche, rapis tui
Plenum? quæ nemora, aut quos agor in ſpecus
Velox mente novâ? quibus
Antris egregii Cæſaris audiar
Æternum meditans decus
Stellis inſerere, & concilio Jovis?

Dicam inſigne, recens, adhuc
Indictum ore alio. Non ſecus in jugis
E ſomnis ſtupet Evyas,
Hebrum proſpiciens, & nive candidam
Thracen, ac pede barbaro
Luſtratam Rhodopen. Ut mihi devio
Rupes & vacuum nemus
Mirari libet! O Naïadum potens.
Baccharumque valentium
Proceras manibus vertere fraxinos;
Nil parvum, aut humili modo,
Nil mortale loquar. Dulce periculum eſt,
O Lenœe, ſequi Deum
Cingentem viridi tempora pampino.

ODE XX.

A DITHYRAMBIC.

He undertakes to ſing the Praiſes of *Octavian* under the Auſpices of *Bacchus*.

WHITHER, O God of Wine, doſt Thou tranſport Me with thy Divinity replete? To what wild Caves, what diſtant Woods am I hurry'd by the impetuous Sally of a new Enthuſiaſm? What Echos will from far reſound the Songs I meditate to raiſe *Octavian*'s Glory to the Stars, and place him in the Counſil of the Gods.

Actions ſublime I now prepare to celebrate, Actions no Hero has hitherto been capable of atchieving, nor any Mortal been allow'd to ſing. My Soul is ſeiz'd with Aſtoniſhment: ſuch the diſtracted *Bacchanal*'s Amaze, when from a Sleep profound ſtarting She around her ſees the Ice of *Hebrus*, the Snows of *Thrace*, and the Dances of *Barbarians* on the Summit of Mount *Rhodope*. How am I inchanted by letting my Admiration ramble into thoſe deſert Regions, now upon theſe pointed Rocks, and now within the deep Receſs of thoſe ſolitary Foreſts! Pow'rful God of *Naiades* and *Bacchanals*, who with nervous Hands are able to root up the loftyeſt Trees, by thy Protection aided I can ſing Nothing but what is grand, Nothing but what's divine, and all in elevated Strains. Raſh tho' my Enterpriſe, 'tis ſweet, O charming *Bacchus*, to follow the Impulſe of a God, whoſe Temples are with verdant Vine-leaves always crown'd.

REMARKS on ODE XX.

NOTHING is more ODE, if I may be allow'd the Expreſſion, than the *Dithyrambic*, which is with Regard to *lyric Poeſy* what *lyric Poeſy* itſelf is with Regard to *Poetry* in general. In *Dithyrambic* properly ſhou'd reign that Heat of Imagination and that Boldneſs of Language, wherein the Sublimity of the ODE conſiſts. We have already ſeen One in HORACE's Way. This is of another Character, and not inferior in Beauty. The Praiſes of *Bacchus* are turn'd to the Advantage of *Octavian*. The Poet is diſpos'd to make the Elogy of this Prince. He finds that the Force of human Underſtanding is unequal to ſo high an Undertaking, and he deſperes of ſucceeding in it, unleſs *Bacchus* fills him with his own Enthuſiaſm, and exalts him in ſome Sort above Man. He therefore gives himſelf up to this God who ſeizes him and faſhions his Genius by his harmonious Impreſſions, to render him capable of the grand Deſign He meditates. I believe the Conſecration of *Octavian* is the true Subject of this ODE, if ſo, we muſt fix it at the Year 725.

℣ 3. *Mente Novâ.*] As if *Bacchus* had ſuddenly chang'd the Poet's Mind, and in ſome Meaſure divinis'd it, to render it equal to the Majeſty of the Subject.

Quibus antris] This is a new Interrogation. The Turn is thereby more lively and more *dithyrambic*. Ev'ry One that has the leaſt Notion of this Poetry muſt perceive the Truth of this Reflexion. Nothing is more frigid, more languid than the Explication of thoſe who pretend that *quibus antris* is relative to *quos agor in ſpecus.*

℣ 4. *Egregii Cæſaris.*] This Epithet is very noble. *Egregius* is for *exemtus è mortalium grege.*

℣ 5. *Me-*

℣ 5. *Meditans.*] * One of our late Commentators wou'd have Us read here *modulans*, becauſe, ſays He, the Man who meditates cannot be heard, *neque enim auditur meditans.* But he miſtakes HORACE's Senſe, and is ignorant of the Language of the Poets. *Meditari* with them is *to ſing*. *Tityrus* was ſinging when *Melibœus* ſayd to him,

Sylveſtrem tenui Muſam meditaris avenâ.

℣ 7. *Inſigne, recens, adhuc indictum.*] The Diff'rence between theſe three Expreſſions I have ſufficiently made appear in the Tranſlation. The laſt of them is capable of two Senſes. No Heros had been ever ſung, who equal'd the Glory of *Octavian*; and the *Romans* had no *lyric* Poet before HORACE.

℣ 9. *E ſomnis.*] The Reading *exſomnis* is ridiculous as Dr. *Bentley* has demonſtrated, who would ſubſtitute *Edonis* in it's Place. But this is to depart too far from the Text. The Correction I have follow'd is in *Landini*'s Edition publiſh'd at *Florence* in 1482.

* *John du Hamel.*

The End of the ſecond Book.

MVSEVM
BRITAN
NICVM